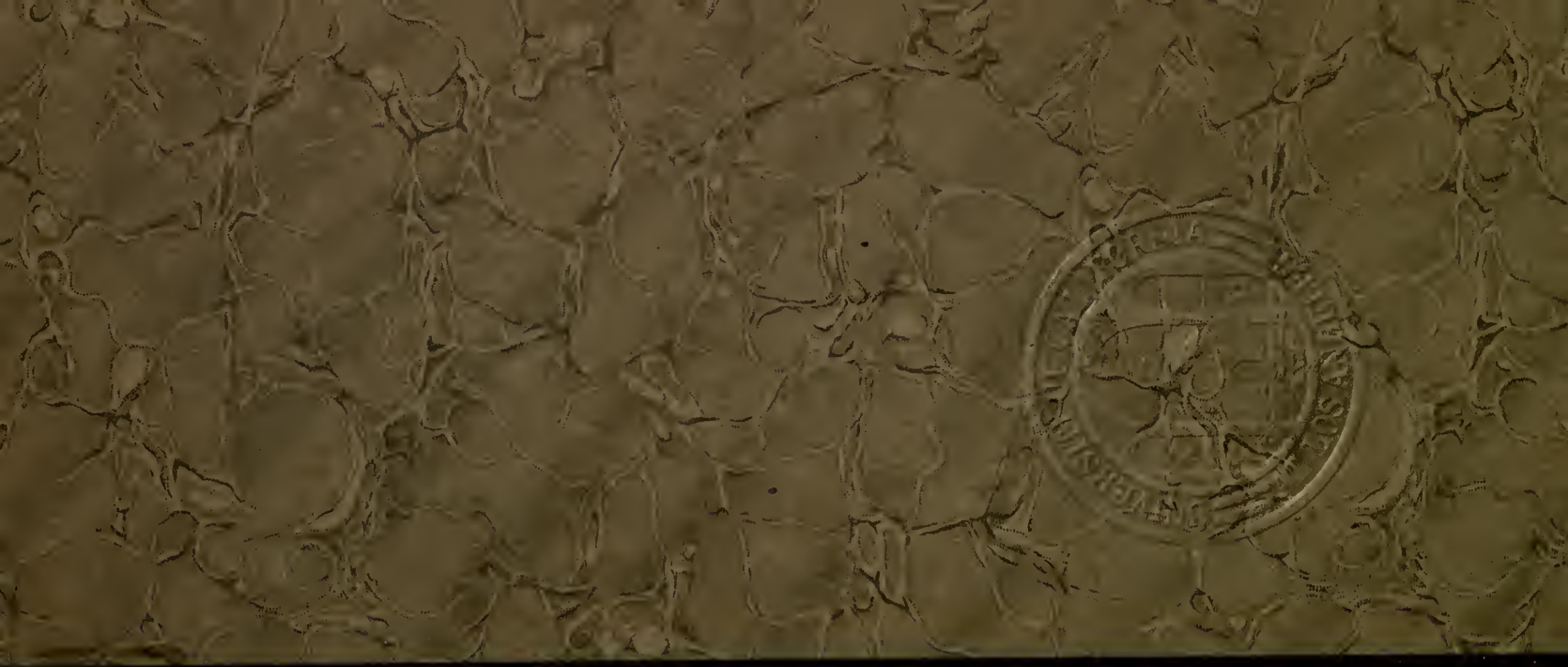

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LINDSLEY — COMPENDIUM OF TACHYGRAPHY

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THE

COMPENDIUM OF TACHYGRAPHY:

OR

B. O. BAKER
LAWYER
DALLAS, TEXAS

LINDSLEY'S PHONETIC SHORTHAND,

EXPLAINING AND ILLUSTRATING THE COMMON STYLE OF THE ART.

By D. P. LINDSLEY.

"Now what natural obstacle is there against the formation of written signs, which will be indefinitely shorter than that which constitutes the English Language, or the Language of any other people? * * * Let the system of written signs be reduced to a brevity and simplicity corresponding with that of spoken sound, and there is no reason why the hand should not be able to keep up with the voice, and a man write as fast as he can speak."—*Horace Mann.*

SECOND EDITION.

BOSTON:
OTIS CLAPP, 3 BEACON STREET.
NEW YORK: SCHERMERHORN, BANCROFT, & CO., 130 GRAND ST.
PHILADELPHIA: SCHERMERHORN, BANCROFT, & CO., 512 ARCH ST.
1865.

LINDSLEY'S PHONETIC SHORT-HAND.

This new system has already found its way into all parts of the country. Its amazing simplicity and practicability, everywhere conceded, are applauded most enthusiastically by those who have spent years in a fruitless endeavor to master the intricacies of Phonography. We have room for only a few extracts from among the thousands of commendations that have been sent us.

From the Hon. Horace Mann.

"If I understand you, you have phonografied Phonography, and therefore have reached the very thing which I had in my mind when I wrote upon it many years ago."

From A. Royce Esq., of Cleveland, Ohio.

"Your plain literary style (of short-hand) is one of the great things of the age. The more I use it, the better I like it."

From A. T. E. Clark, Esq.

"The fact that I have adopted your system after having reduced several other systems to practice, in seeking for the best, speaks as much as I can express in any other way."

From L. M. Guernsey, Ed. True Citizen.

"We say without hesitation that the system of Prof. Lindsley *is the only practicable one* we have met for the ordinary scholar, who cannot devote the best part of life to the study of rapid writing."

From Rev. Wm. Pittenger, author of The Great Railroad Adventure.

"I have high hopes for Tachygraphy. I find it to be of more and more use to me, and this makes me believe that it will be of use to others. I now write it with an ease that I do not think I could ever have attained in Phonography, although I have not studied it one tenth as much. We only need time and enterprise to make Tachygraphy the common writing of the land."

From Rev. A. C. Row, Chaplain and A. A. D. C., Third Div. Fifth Corps.

"I am much pleased with the system. I found it of the greatest value on the last marches of our corps, where I had to take many notes, and do much writing on horseback, while in motion. I could write legibly in Tachygraphic characters; my long-hand I could scarcely read when cold. On the late moves I have been constantly topographing the country as we passed, and have found the art worth more than the labor it cost to master it already."

[This was written with only a few weeks' practice of the art, and shows how soon it will repay a man of activity for the labor of acquiring it.]

B. O. BAKER
LAWYER
DALLAS, TEXAS

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1865.

Entered according to Act of Congress, in the year 1865, by

D. P. LINDSLEY,

in the Office of the Clerk of the District Court of the United States for the District of Massachusetts.

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PREFACE.

THE new System of Phonetic Short-hand, which we have partially developed in the following pages, is the result of a protracted effort to conform the system of Mr. Isaac Pitman to the beauty of its theory. A few persons of peculiar genius have mastered that system, and found its use of great service in all their literary pursuits. But while a few were able to relieve themselves of the intolerable drudgery of writing by its means, hundreds — we can say, in truth, thousands — were striving in vain to make the old system practically useful to them. We speak what we know. Nineteen twentieths of all the phonographers we have ever seen are of this number; and we are almost constantly in receipt of letters from all parts of the country which testify with emphasis to the impracticability of phonography, and express an earnest hope that some system may be found that can be applied to the common uses of writing. Besides, as a teacher of phonography for several years, we might give the result of our success, if more testimony were needed; but it is not necessary. When we awoke to the fact that we were attempting a hopeless task in trying to shove a system into favor burdened with the irregularities and complexities that characterize that system, we were surprised to find that most thinking men had arrived at the same conclusion long before us. And, when stimulated by a view of the necessity of some relief from the toil of writing, we conceived it still possible to work out the phonographic *theory* in a practical shape, we were more than pleased to learn that such men as the late Hon. Horace Mann had anticipated us here also, and indicated, with the usual clearness of his perceptions, the plain and practical plan on which success was certain. And others have from time to time urged the importance of a more rapid system of writing, not for the use of the *verbatim* reporter, but for all the ordinary purposes of writing.

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But what are *the characteristics of a system that will supply the demand?* We answer, It must be SCIENTIFIC, SIMPLE, LEGIBLE, and BRIEF.

1. No contrivances of contraction, however ingenious, can ever unite large masses of men any farther than immutable principles underlie them. A true system cannot properly be considered arbitrary. There is a *reason* why certain alphabetic signs are more appropriate to certain sounds than others. Were it not so, we might speculate on alphabetic changes through all coming time, and still be no nearer a satisfactory result.

2. The whole drift of modern science and art is toward naturalness. To copy the simplicity of Nature is found the highest wisdom. All can follow the direction of a few plain principles. Redundancies and exceptions repel, and destroy uniformity.

As we have before said, the phonographic *theory* was simple and beautiful; but it was departed from so widely in practice that its value was nearly lost. We have given expression to that original design. We have wrought out a style as simple in fact as in theory. When the alphabet is mastered, the student has a key to the common style. Diphthongal signs are used for diphthongal sounds; but they do not interfere with the harmony of the theory, any more than the use of one sign for the diphthongal sound of *I long* in our common alphabet breaks up the unity of design. Our pupils read this style readily with three or four weeks' study; they cannot read the common chirography readily with three times this amount of practice.

3. Legibility is all important for a thousand uses of writing. We need only say that this system is in this respect far superior to any previous system of short-hand; we say more: it is far superior in this respect to long-hand. The grossest carelessness, on the part of the writer, can scarcely render it unintelligible; and as there are no contractions to remember, and nothing to forget, it can be read after the lapse of years with the certainty of common print.

4. Brevity. This is a cardinal point; for the prolixity, the cumbersomeness, of our ordinary writing is what we seek to avoid. In making the letters of our long-hand alphabet, we make from three to seven movements of the pen for each, — on an average, *four*. About one letter in seven is silent in our common orthography. In Phonetic Short-hand we make one simple stroke for each simple sound; this saves three fourths the labor: we omit all silent letters; this gives us a farther advantage. Besides, the distance passed over by the pen is vastly less in short-hand. We write this simpler style three to four

times as fast as long-hand ; but we save more than nine tenths of the labor of writing. We mean that a person can write more than three times as fast, with less than one third the fatigue. Though this speed is much less than that of our briefer styles, yet it is greater than can be attained by the simple style of phonography, and greater than has been attained by any large number of persons in the *briefest styles* of most systems of short-hand.

This is not mere theory. For several years we have tested its capabilities, and with uniform success. Pupils of all ages, from children to men of mature years, have mastered it, and have given us the most ample assurance that we have not overrated its simplicity, brevity, or scientific accuracy.

No impediments now hinder the acquisition of this much-coveted art of rapid writing. The editor can use it ; for no intelligent compositor need spend more than a fortnight in acquiring the ability to set up type from his short-hand manuscript. The author can use it. The clergyman can use it ; for he can read his notes with greater readiness than in the old way. The lawyer, the physician, the student, everybody, can use it ; for it is so simple and practicable that everybody can learn and remember it.

The importance of having a style of writing level with the capacities of all can hardly be over-estimated. Although most can use it in a thousand ways independently of the knowledge of others, yet its value to all is heightened by every increase of the number who understand it. Hence, the greatest success must be gained through the most natural style.

As the leading idea of this style is PRACTICABILITY, we have carefully excluded from it all contractions and ambiguous forms, so far as possible. If any ambiguities of outline exist, it is only another illustration of the absolute impossibility of conforming perfectly to any ideal standard of perfectness. It would be easy to avoid Scylla, if no Charybdis yawned on the other hand. The greatest brevity is easily attainable, if there be no regard to perspicuity, and no fear of complexity ; the most perfect simplicity might be attained, if brevity were not desirable. Between the extremes of complexity on the one hand and prolixity on the other, we have, we think, found the proper medium. For all the ordinary purposes of life, this style will be found neither too complicated nor too prolix. For the professional reporter, we have two more complicated styles, — a Reporting Style and an Easy Reporting Style ; but they should be studied only by reporters.

This work is only a compendium; but we have omitted nothing essential to a clear knowledge of all the *principles* of this style; for their application, however, in detail throughout the vast extent of the English language, we must refer to our larger work, which will be published in due time.

January, 1864. D. P. L.

PREFACE TO THE SECOND EDITION.

The favor with which the first edition has been received, in spite of many imperfections, is a gratifying assurance that we have secured, in a great measure, that practicability in short-hand that so many thousands have been seeking for. Facilities, not attainable when the first edition appeared, enable us to present the work in a better, and, we trust, a still more acceptable, form. Through the skill and inventive genius of Mr. Otis M. Brewer, of this city, we are able to illustrate this edition in such a way as to aid the student of the art materially.

We have spared no pains or expense to render the work as complete a guide to the Common Style as is possible within the limits of so small a work. New chapters have been added, and the difference between the common orthography and the phonetic more clearly pointed out.

We have also added a series of Writing Exercises, selected with the double design of illustrating both the principles of Tachygraphy and those features of our orthography which need the most attention. We are indebted for some of those illustrations to a work by Rev. J. C. Zachos, — "The Phonic Primer," — which presents the irregularities of our common orthography in such a manner that they may be mastered with the least difficulty. The new phonic plan of teaching reading presented in this primer is far superior to any other with which we are acquainted.

The reading lessons of the following work present a white letter on a black ground. While this may, at first, seem strange to those who have been in the habit of wandering "where jet black flowers by thousands grow," yet it would seem to us to be the true and natural method of printing, since the white letter forms a picture; the black letter, a blank. The dark page is certainly better for the eye.

To the many friends who have aided us in the spread of this noble art, we send this second edition with greeting, hoping that they will find in it a much more perfect instrument for carrying on the reform, — that it is better adapted to the use of their classes.

Should the student wish further instruction in the details of the art, he will find it in the Rapid Writer and Tachygrapher, which will be published as frequently as demanded.

Boston, Sept. 6th., 1865.

EXPLANATION OF TERMS.

TACHYGRAPHY. — Greek *ταχύς* (Tachus), — swift, and *γράφω*, to write. 1. Rapid writing. 2. A style of phonetic short-hand, adapted to all business and literary purposes, as well as to *verbatim* reporting, the common style of which is given in this work.

Letters in the beginning of a word are called initial; in the middle, medial; and in the end, final or terminal.

Short-hand characters are called *signs*, to distinguish them from the common letters. A letter is often silent; a sign, never.

The terms *word-outline* or *word-form* are used to designate that conformation which the letters of a word present when written in short-hand characters.

PENS, PAPER, AND THE MANNER OF HOLDING THE PEN.

STEEL pens of medium fineness are best for writing Tachygraphy. Paper may be ruled or plain; but paper ruled with double lines is never needed.

The pen should be held between the fore and middle fingers, the penholder pointing considerably to the right, so that horizontal and left-oblique lines can be struck conveniently. The pen should be held square on the paper, so that both limbs press equally. A pencil may be used occasionally; but a pen is preferable.

Exercises for correction should be written on every third line, so that, when corrected on the second, they may be rewritten by the pupil on the third. The student should copy his exercises into a blank book for preservation when sufficiently advanced.

THE PROPER METHOD OF STUDY.

THE rapidity of progress in short-hand will depend very much on the method of study. It is not necessary that all should follow the same course, in all its minutest details; but the same general principles will apply equally well to all. We offer the following suggestions to the student on this subject: —

1. Master the alphabet. To do this, follow the course pointed out under the head of Directions for Practice, never taking up more than two or three characters at once, and mastering them thoroughly

before proceeding. While learning the alphabet, it will be of service to read a few lines of the Reading Exercises.

2. When the alphabet is memorized, study Chapter IV., carefully turning to every reference. Study and memorize all that is said about the connection of vocal signs and the position of disconnected signs, and review the Reading Exercise carefully, to see whether you understand clearly why every mark is written where, and as it is. Let nothing escape your observation. You will then proceed to test your knowledge farther by writing as many of the Writing Exercises as are illustrated in this chapter. When this is done, go on with Chapter V., studying reading and writing alternately. Copy the Reading Exercises.

It would be well for you to have your writing exercises corrected by a master of the art. Though we have left nothing undone that we could do in so small a compass to make the system available without the aid of a teacher, yet all will make better progress with such assistance; and we have reason to think that, in this art, as in many others, — as in all others, — it is idle to expect great results without personal instruction. Yet the self-dependent and earnest student will find the course we have indicated productive of quick results.

3. Leave no difficult form until you can make it readily. Write it over many times, until its form is perfectly natural. There is a wonderful power in repetition. Some of my pupils write all the Alphabetic Signs in fifteen seconds.

4. When you have mastered all the principles of this style, you should write from dictation. Make a long-hand copy of the phrases on the fifth page of Reading Exercises, and get a friend to read them to you. Write ten or twelve phrases, and then review them until mastered. Proceed in this way with a few at a time until you can write them all readily. Then have them read through many times, the reader increasing his speed with your ability to write, until you can write them at the rate of one hundred words a minute, or more.

5. When you can write a few things rapidly and correctly, it will aid you much in writing other things. But you should not stop here. Have your friend read slowly, from some easy book, — the Book of Job, for instance, or the Psalms of David, or the Sermon on the Mount, or St. John's Gospel, or some simple book for children, — a few verses at a time, reviewing often; and when the chapter is well reduced to practice, write it through from the beginning. In this way, you will soon attain the speed of from eighty to a hundred words a minute, according to your speed of manipulation.

6. Proceed in the same manner with more difficult works, according to your taste. Follow this course, and we will be willing to become responsible for your success.

THE
ALPHABET OF TACHYGRAPHY,
OR
LINDSLEY'S PHONETIC SHORT HAND.

CONSONANTAL SIGNS.

SIGN.	NAME.	SOUND.	SIGN.	NAME.	SOUND.
	Be,	b in bay.		The,	th in they.
	Pe,	p in pay.		Ith,	th in oath.
	Ga,	g in go.		Em,	m in may.
	Ka,	k in key.		En,	n in nay.
	De,	d in do.		Ing,	ng in sing.
	Te,	t in to.		El,	l in lay.
	Ve,	v in eve.		Ra,	r in ray.
	Ef,	f in if.		Wa,	w in we.
	Zhe,	z in azure.		Ya,	y in ye.
	Ish,	sh in show.		Ha,	h in high.
	Ze,	z in ooze.		Ja,	j in jail.
	Es,	s in so.		Cha,	ch in each.

VOCAL SIGNS.

	E, e in eve.		ĭ, i in it; y in duty.
	A, a in aim.		A, a in above, arise.
	Ai, ai in air.		ĕ, e in ebb.
	Ah, a in arc.		ă, a in ask, at.
	Oo, o in do.		ŏŏ, oo in foot; u in full.
	O, o in ode.		ŭ, ŭ in us, fur hut.
	Au, au in aught.		ŏ, ŏ in on, or.
	Oi, oy in boy.		I, i in ice.
	Ow, ow in now.		Ay, ay in aye.
			Ew, ew in dew.

Entered according to Act of Congress, in the year 1864, by D. P. Lindsley, in the Clerk's Office of the District Court of the District of Connecticut.

THE ALPHABET.

The availability of alphabetic signs depends upon their simplicity and facility, their direction, their brevity, the appropriateness of the classification, and above all, on their distinctiveness.

We represent the consonantal sounds by straight lines, and curves of the quarter of a circle, and the vocal sounds by small semi-circles, dashes, dots, and diamond points.

Our alphabet is in some respects similar to the phonographic alphabet, but there are several important points of difference; and these differences are fundamental, growing out of important principles. In Phonography vocal sounds were expressed by dots and dashes, which took their value from their position. A dot in the first position was E, in the 2d, A, in the 3d, Ah, &c. So the same dots and dashes represented sounds entirely different. These dots and dashes were disjoined, leading to difficulties which we shall allude to presently.

We represent the vocal sounds as definitely as the consonantal, by giving each sound a sign distinguished by *form* instead of *position, and joining these signs in their proper order;* instead of picking out all the consonants, and putting the vowels in, one by one, after the rest of the word was written, as phonographers are obliged to do.

The forms of these signs are such as to ensure the best joinings with the consonants. The advantages growing out of this principle are numerous. Greater definiteness and accuracy are secured, and (what is still more important) greater facility of writing on account of the increased continuity. *The importance of having signs that can be joined in the outline can scarcely be overestimated.* We complain more of dotting the *i* in our common writing than of making our most interminable *m*. The momentum acquired in writing rapidly seems to carry the hand through a thousand graceful curves with a sort of pleasure, while a pause or difficult joining occasions hesitation and loss of speed. It is only by taking advantage of this principle of *continuity* that the writing of short-hand can be made effective. If any one wishes to test this principle let him take any word—*common*, for instance—and write it as many times as he can in a minute in the ordinary way; then let him write it, disjoining every letter, and he will find that he loses half his speed, or more. Let him now write the word another minute, separating each letter into strokes, making three for *c*, two for *o*, seven for *m*, and so on, and see how slow and toilsome the writing is, and he will, we are sure, become thoroughly convinced of the absolute necessity of a good degree of continuity in any system of writing where speed is required.

The difficulty attending the use of disconnected vowels rendered the corresponding style of Phonography worthless. When fully vocalized it could be written with all its contractions and complexity but little faster than long-hand. The reporting style was more successful, on account of the use of phrase signs. But the flow of the writing was seriously impaired, even in the reporting style, by the necessity of distinguishing words by position; for it was difficult, and often impossible, for the word to maintain its proper position on, above, or below the line of writing, while it maintained its proper position in the phrase.

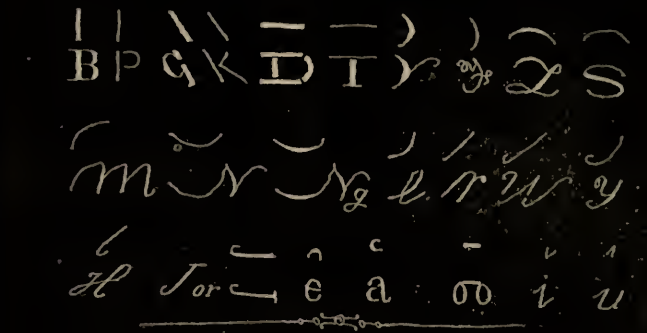
Our alphabet obviates both of these difficulties. The vowels form a part of the word-form, and are written without lifting the pen from the paper; and in the reporting style distinction of outlines is made, when necessary, by a connective vowel, thus avoiding all necessity of depending upon position, and giving a freedom with the use of phrase signs, impossible by any other alphabet. So it will be seen that, while but few vowels are required in the reporting style, the use of connective signs for such as are employed is as important as the use of such signs in the common style.

The choice of signs for the consonantal sounds demands more explanation than we can give here.

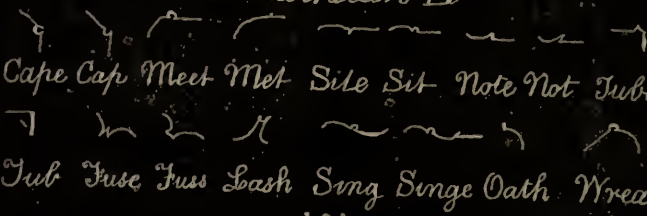
The use of the numerous contractions which are employed in the simplest style of Phonography is incompatible with simplicity. So long as it is possible to write a word from three to nine, ten, or more ways—so long as a variety of forms are used to represent the same sounds—there must be great difficulty in mastering and remembering the proper forms for words. There was, in fact, so little law in the formation of phonographic outlines that the pupil must learn each word by itself—a prodigious labor! and besides, the same outline stood for several words; and though they might be distinguished by dots and dashes, yet these were not sufficiently conspicuous to make the reading plain.

These difficulties could be obviated in a plain and natural way, by writing each sound out clearly and fairly by itself, in its own proper order, uncontractedly. In this way, if there was any difference of sound, there must be a corresponding difference in the *word-form*. But to do this by the phonographic alphabet was impossible. The most unshapely, unmanageable outlines conceivable was the result of the effort. The most frequently occurring characters ran down perpendicularly, and some words would descend through the line below, and even through two or three lines, so that their use was impossible. But was there no plan—no arrangement of the signs—that would enable us to avoid this? It was long a question, but after months of labor the very simple fact was discovered that certain sounds were of so frequent occurrence that, by giving them horizontal forms, all others could be so arranged as to run along the line of writing, forming facile outlines. This led to the present arrangement of the consonantal signs.

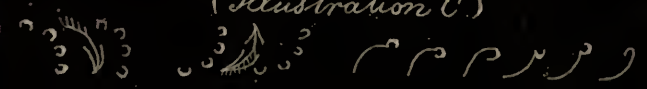
Resemblances
(Illustration A)



Phonic Spelling.
(Illustration B)

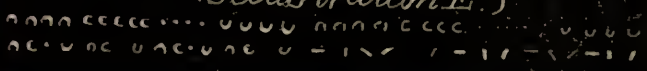


Variation of the Vocal Curves.
(Illustration C.)



Alphabetic Practice.
(Illustration D.)

(Illustration E.)



CHAPTER I.

THE USE OF THE SIMPLE SIGNS.

Our common writing has two defects: first, the complexity of its letters; second, the irregularity of their use.

1. The letters have each from three to five, six, or seven inflections; that is, the pen must trace such a number of curves and strokes in making each letter. We overcome this difficulty by using alphabetic signs that can be made with one stroke of the pen. Many of these signs have still a resemblance to the letters of the old alphabet. Compare the old with the new letters. *See Illustration A.*

2. The second difficulty, the irregular and redundant use of the old letters, we overcome by the phonetic method; that is, we employ enough characters to represent each elementary sound in the language, and then use this sign in all cases for its proper sound. It will be seen that by this method we omit all silent letters, and, where digraphs have the sound of a single letter, one sign only is employed. The word *they*, for instance, contains four letters, but only two sounds; hence, only two signs would be required to write it. The word *thought* contains three sounds, requiring three signs, etc. The student should commence by analyzing each word; that is, separating it into the individual sounds that compose it, giving each sound its appropriate sign.

The irregularities of our orthography result from the use of silent letters, as *y* in *may*, *bay*, *ray*, *say*, etc.; *e* in *foe*, *hoe*, etc.; *gh* in *taught*, *sought*, etc.; from the change of sound that letters undergo, as *a* in *fate*, *fat*, *far*, *fall*, etc.; *e* in *mete*, *met*, *they*, etc.; *o* in *note*, *not*, *son*, *moon*, etc.; from the use of different letters and combinations of letters to represent the same sound; as *a* (long) by *a* in *fate*, by *e* in *fete*, by *ai* in *rain*, by *ei* in *rein*, by *ay* in *may*, by *ey* in *they*, by *au* in *gauge*, etc.; and from such a mingling of all these causes as to render any clear and methodical classification of these irregularities impossible.

Now all we need to say to the student of Tachygraphy is this: pay no attention to the letters in a word, but pronounce it accurately and use the signs that represent those sounds. Unlike the old letters, the new signs represent always the same sounds. The long sound of *A* long is always represented by ⊂, the short sound by ∪; the long sound of *E* by ∩, the short sound by .; the long sound of *I* by ∨, the short sound by ⊂; the long sound of *O* by ı, the short by ⁄: the long sound of *U* by ∧, the short sound by ∖, etc.; *sh* is always written (, *ph*), *th* ⟍, etc. The matter will be made clearer by studying the following examples. *See Illustration B.*

CHAPTER II.

OUR COMMON ORTHOGRAPHY.

LETTERS were originally designed to represent sounds, and the natural theory was to have a letter for each elementary sound used in the language. The letters of the Greek alphabet represent the sounds of that language very accurately, and the Roman letters were originally more accurate representatives of sound than they are at present. The English language contains sounds that the Latin language did not; hence, when we attempt to use the same old alphabet that served a tolerable purpose two thousand years ago, in writing an entirely different language, we find it fit as awkwardly as the clothes of a boy of five years would fit the man of twenty-five.

The writer of a phonetic system has, however, a sure and easy basis to build up his system of orthography upon. He has only to consider carefully the true pronunciation of the word to be written, and then, having learned each alphabetic sign as the representative of a sound, give each sound its true sign. THE PERFECTION OF THE THEORY REQUIRES THAT EVERY SIGN SHALL REPRESENT THE SAME SOUND AT ALL TIMES, AND THAT NO SOUND BE WITHOUT A LETTER TO REPRESENT IT.

We will apply this principle to our present alphabet, and see in what respects it is deficient or redundant.

SECT. 1. We treat, first, of the *Irregularities of the Consonants.*

The following are regular, — that is, they commonly represent but one sound: B, D, J, K, L, M, N, Q, R, and V. Some of them are, however, sometimes silent; they are B, K, L, M, and N.

Each of the remaining letters represent more than one sound; we treat of them in detail.

C has three sounds, — a hard sound in *come*, a soft sound in *city*, and the sound of *sh* in spacious. It is generally soft before *e*, *i*, and *y*, and hard before *a*, *o*, and *u*. It has the sound of *sh* in the terminations *cious*, *ceous*, *cial*, etc.

F has the sound of *v* in the word *of*.

G has two sounds, — a soft before *e*, *i*, and *y*, and a hard before *a*, *o*, and *u*. There are, however, many exceptions. G is silent in *gnaw*, *sign*, etc.

H is sometimes silent, and is sometimes used in connection with *t* and *s* to represent sounds for which we have no letters in the common alphabet, and with *p* to express the sound of F.

Q has the sound of K.

S has four sounds, — a sharp sound in the word *some*, the cognate flat or subvocal sound in *as*, the sound of sh in *mission*, and its cognate in *measure*.

T in the termination *tion* has the sound of sh. It is used with *h* to represent the two elementary sounds heard in the beginning of the words *then* and *thin*.

W has but one consonant sound. With a preceding vowel it generally forms a diphthong.

Y has but one consonant sound. At the end of words and syllables it is either silent or sounds like *i* short.

Z in the word *azure*, and some others, has a sound quite different from its proper sound, corresponding with the sound of s in pleasure. It is a simple elementary sound.

X generally represents two sounds, — the sound of *k* and *s*, as in *extreme*, or the sound of *ga* and *ze*, as in *exact*. X has also sometimes the sound of Z.

Section 2. *Sounds represented by two letters.*

There are, in the English language, twenty-four consonantal sounds and only twenty-one letters that are ever used to express them. Of these C, Q, and X are useless, because they represent sounds already better represented by other letters. This leaves eighteen useful letters to express twenty-four sounds. The six simple elementary sounds, which have no proper representatives, are *Zhe*, *Ish*, *The*, *Ith*, *Ing*, and *Cha*. (See Pho. Short-hand Alphabet.)

The first, as we have seen, is written in our common orthography by *z* or *s;* the other five have two letters to represent each of them. They are *sh*, *th*, *ng*, and *ch*.

Sh has no sound but *Ish*.

Th has two sounds, — a sharp or aspirate sound in *thick*, and its cognate subvocal in *thus*.

Ng has three sounds, only one of which is simple and elementary; namely, the sound of *Ing* in *sing*. In *singe* it has the sounds of En and Ja, and in *longer*, the sounds of Ing and Ga.

Besides these sounds, the *n* and *g* are in some words sounded separately, as in *engulf*, where they have the sound of En and Ga.

Ch has two sounds, — the sound of *Cha* in *each*, and the sound of *Ka* in *ache*.

There are other combinations of consonants that represent sounds already provided with letters. They are *Ph*, sounded like *F* and *V*, or silent; *Gh*, sounded like *Ga*, *F*, and *K*, and in many cases silent; *Rh*, sounded like *R;* *Wr*, sounded like R; and *Wh*, sounded like *Hw*.

Wh really represents two sounds, the other letters only one, or none, as the case may be.

Section 3. *Irregularities of Vowels.*

All the vowels in the common orthography are irregular. They each represent more than one sound.

A has six sounds, — a long sound, as in *hate;* a short sound in *hat;* an open sound in *far;* a broad, open sound in *fall;* a medial sound in *air;* and stands for *ĕ* in *many.*

E has three sounds, — a long sound, as in *eve;* a short in *ebb;* and an obscure sound before *r*, as in *person.* It is generally silent in the end of words.

I has three sounds, — a long, diphthongal sound in *fine;* a short in *fin;* and a sound more or less obscure before *r*, as in *bird.*

O has five sounds, — a long sound, as in *tone;* a short sound, as in *non;* an open, as in *or;* a close, as in *who;* and the sound of *ŭ* in *son.*

U has five sounds, — a long, diphthongal sound in *tune;* a short in *sun;* a close in *full;* and the sound of *ĕ* in *bury*, and *ĭ* in *busy.*

Grouping these sounds together, we have E, A, Aĭ, Ah, ĭ, e, ă, Oo, O, Au, ŏŏ, ŭ, ŏ, I, and Ew; to which we might add two more diphthongal sounds, — Oi and Ow.

To make the confusion of our common orthography still more complete, each of these sounds are expressed in several ways, as will be seen in the following examples. The letters that represent the sound are italicized.

E long is represented by *e*, *ea*, *ee*, *ei*, *eo*, *ey*, *i*, *ie*, and *ay*, as in the words, *e*ve, *ea*r, b*ee*t, conc*ei*t, p*eo*ple, K*ey*, p*i*que, p*ie*r, and qu*ay.*

A long is represented by *a*, *ai*, *ao*, *au*, *ay*, *e*, *ea*, *ei*, *ey*, *ue*, *aigh*, *eigh*, as in the words *a*le, *ai*d, g*ao*l, g*au*ge, g*ay*, fête, gr*ea*t, v*ei*l, th*ey*, bouqu*et*, str*aigh*t, *eigh*t.

Ah is represented by *a*, *Ah*, and *ua*, as in *a*re, No*ah*, and g*ua*rd.

Aĭ is represented by *a*, *ai*, *e*, and *ei*, as in the words c*a*re, *ai*r, th*e*re, and th*ei*r.

I short (ĭ) is represented by *i*, *y*, *ee*, *u*, and *ui*, in the words *i*n, s*y*stem, b*ee*n, b*u*sy, and circ*ui*t.

E short (ĕ) by *e*, *ea*, *a*, *ai*, *ay*, and *ue*, as in m*e*t, h*ea*d, *a*ny, s*ai*d, s*ay*s, and g*ue*ss.

So, also, the following, as illustrated by the annexed examples: —

A short, — *a*t, g*ua*ranty.

Oo, — wh*o*, s*oo*t, s*ou*p, thr*ough.*

O, — n*o*te, *oa*t, th*ough*, b*ow*l.

Au, — *a*ll, c*au*se, l*aw*s, *ough*t, sl*augh*ter, dialogue.

Oŏ short, — f*oo*t, f*u*ll, leg*io*n, dung*eo*n.

U short, — *u*p, en*ough*, l*o*ve.

O short, — *o*n, h*ough*.

It will be seen that, in the case of vowels, as well as consonants, we express simple elementary sounds by two letters; in a few instances by three.

The necessity for this arises from the impossibility of expressing fourteen sounds properly by five letters. The digraphs employed to represent SIMPLE sounds are aa, ae, ai, ao, au, aw, ay, ea, ee, ei, eo, ey, ie, oa, oe, oo, ou, ow, ua, ue, ui, uo, uy. The trigraphs are eau, eou, iou, besides aigh, eigh, ough, etc.

As in the words Aaron, fail, gaol, Gaul, law, and lay; head, heed, for-

feit, bludgeon, they, sieve, oat, hoe, door, soup, bow, guard, guess, circuit, Guy, Halcyon, beau, gorgeous, religious, straight, eight, though, etc.

Most of these digraphs have, also, several sounds. Ai, for instance, has different sounds in the words *air*, *fail*, *said;* so, also, *ea* in *mead* and *meadow;* *ou* in *about*, *trouble*, *sought*, *soup*, *bough;* and *ough* in *though*, *thought*, *trough*, *cough*, *hough*, *hiccough*, *bough*, etc.

To represent the fourteen simple vocal sounds, we have five simple vowels, twenty-three digraphs, three trigraphs, and three combinations of four letters each, — thirty-four in all. It will be noticed farther that no one of these thirty-four vocal-sound letters, or combination of letters, has any definite sound that can be relied upon, but represents variously from two to eight or nine sounds each.

Diphthongs and Triphthongs. The long sounds of the vowels *I* and *U* are diphthongal. Other diphthongal sounds are represented by two vowels, both of which are sounded. They are oi, ou, and ow, as in *oil*, *out*, *how*. Some trigraphs represent diphthongal sounds, as *iew* in *view*, *ieu* in *lieu*.

In summing up this hasty view of the English alphabet, and the orthography resulting from it, we may say of the alphabet that it is, —

1st. Redundant; containing three superfluous letters, — c, y, and x.

2d. Deficient; wanting letters for the sounds of *Ish*, *Zhe*, *Ith*, *The*, *Ing*, and *Cha;* and at least nine out of fourteen vocal sounds.

3d. Ambiguous; on account of supplying the want of proper letters by three times the needed number of combinations for the vocal signs, and an indefinite number of consonantal combinations.

4th. Inconsistent; in representing the diphthongal sounds I and U (long) by single letters, and using, in numerous instances, two, three, or four letters, to express one simple elementary sound; and in making the same letters represent both vocal and consonantal sounds, as W and Y do.

Of the resulting orthography, we may say that the spelling is no guide to the pronunciation; that if its design had been to *disguise* sounds instead of *expressing* them, it could not have been more happily adapted for the purpose; that the redundancies and deficiencies of the alphabet are needlessly increased by the use of silent letters without method, order, or law; that *caprice* determines the letters which shall be employed in any given case, without any regard to necessity, convenience, beauty, or reason; that it is not an *ortho*graphy at all, but a *caco*graphy or pseudography; that it is a nuisance, a stupendous folly, a hoary, chaotic ruin, — a curse to the English language, and a disgrace to the people that use it.

CHAPTER III.

PHONETIC ORTHOGRAPHY.

PURE phonography provides one sign, and one only, for each sound in the language, and represents each sound invariably by its appropriate sign. When a person has thoroughly learned the characters employed, he should be able to write any word which he can pronounce. If the word is, for instance, know, he hears two sounds, and writes ⌣ (joined in writing). If the word is may, he writes (etc.

Such being the simplicity of phonetic, of purely phonographic orthography, it is only necessary to guard the student against errors that experience has shown to be the natural result of the use of our common orthography, whose inconsistencies are detailed in the preceding chapter.

SECTION 1. *Double Letters.*

Pronounce each word slowly, and mark the sounds accurately. Omit all silent letters. Very few double letters occur in spoken English. Such words as attain, attack, etc., contain but one *t;* adding, bidding, etc., but one *d;* begging, dragging, etc., but one *g;* appeal, append, etc., but one *p*, and so on, through all words of this class.

A few words, such as wholly, fully, and some others, have both letters sounded, and, of course, in these cases, both letters must be written in Tachygraphy.

SECTION 2. *Suppressed Letters.*

Avoid the omission or suppression of any letter that is really sounded. Some erroneously write *f-ah-m* for farm, cod (cand), for cord, etc. Those who have been in the habit of writing the old phonography have formed many injurious habits of omission. They are too numerous to specify; but let it be observed that we follow entirely different principles.

On the other hand, avoid writing a sound that is suppressed when the word is properly pronounced. The vowels in most final unaccented syllables are silent, or so slightly pronounced as to lead to very awkward reading if distinguished. This is the case in the final syllables of the following words: given, mason, lessen, lesson, giver, ruler, cellar, musical, notion, mission, ransom, seldom, etc. Nearly all final unaccented syllables either lose the vocal sound entirely, or retain a very obscure sound, which it would be difficult to characterize prop-

Phonic Signs.

Representing Letters having several sounds.

Vocal.

A, as in fate,		O, as in note,	
" " " fat,		" " " not,	
" " " fall,		" " " son,	
" " " far,		oo, " " mood,	
" " " want,		" " " foot,	
" " " ask,		U, " " mute,	
" " " air,		" " " full,	
E, " " mete,		" " " but,	
" " " met,		ow, " " now,	
I, " " might,		" " " low,	
" " " mit,		Y, " " pity,	
" " " pique,		" " " you,	
" " " alien,		oy " " boy,	

Consonental.

C, as in Co,		F, as in fee,	
" " " city,		" " " of,	
" " " ocean,		" " " off,	
G, " " go,		Ng, " " sing,	
" " " age,		" " " singe,	
S, " some,		" " " longer,	
" " " as,		Th, " thing,	
" " " measure,		" " thin,	
" " mission,		Wh " why,	or
T, " note,		Qu " queen,	
" " notion,		Ph, " sphere,	
X, " " fox,		" " " Stephen,	
" " " exact,		Z " " zone,	
" " " Xerxes,		" " " azure,	

Examples.

goat,	excellent,	danger,	
gem,	exactly,	longer,	
knows,	zeal,	this, pith,	
pleasure,	among,	engulf,	
nation,	singe,	mosque,	

erly. In the common style of Tachygraphy all such vowels are omitted.

There is a class of common short words, among which *there*, *that*, and *the* are most noticeable, that seem to lose their vocal sound when spoken very hurriedly, and to preserve it fully and clearly when emphatic. The omission of such vowels is phonetically proper, when they are obscure, and the polished writer will mark the emphatic word by inserting the vowel when it is fully sounded. A proper observance of this principle gives a life and force to tachygraphic writing hitherto unattained. The following words may be vocalized to render them emphatic: there, that, the, then, shall, have, can, cannot, from, for, of, to, do, was, he, we, etc., etc. When not emphatic, the vowels of all these words may be omitted.

Section 3. *Cha*, *ja*, *ing*, *etc.*

The letters *C* and *G* have two sounds. The tachygrapher must be careful to use the \ in such words as *come*, *care*, *course*, etc., and the ⌒ in *city*, *civil*, *certain*, etc., and the (in *spacious*, *gracious*, etc. He will use \ in *go*, *give*, *gird*, etc., but ⌣ in *gem*, *germ*, etc. Notice, that *ch* in *chaos*, *ache*, etc., is written with ka, not cha, and that judge, ledge, bridge, etc., are pronounced *juj*, *lej*, *brij*.

But in the use of ⌣ we anticipate more difficulty than with any other letter. Ng has three sounds, ⌣\, ⌣⌣, and ⌣, as in the words longer (lon-ger), change (chanj), and sing. Ng is represented by ⌣ in the following words: singing, ringing, bringing, etc.; by ⌣⌣ in change, range, strange, etc.; by ⌣\ in linger, finger, stronger, etc.

Section 4. *Wh*, *qu*, *etc.*

Wh (sounded *hw*) has a sign appropriated to it by which it is uniformly represented. *Ha-Wa* would not be an exact equivalent, if their use was convenient. *Qu* is represented by Ka-Wa; but it should be noticed that the *u* does not have the exact sound of wa. It has the sound heard in *dwell*, *twit*, *thwack*, etc., in which the *w* is represented in the same way; namely, by *wa*.

Remark.

We have noticed in this chapter only such features of the short-hand orthography as are phonetic or purely phonographic. We reserve for a future chapter, where it will be better understood, such deviations from phonetic accuracy as are deemed essential to facility in tachygraphy.

We need add but one general direction to the student. Having become perfectly familiar with the alphabetic signs as representatives of elementary sounds, pronounce the word to be written slowly and clearly, and give each sound its appropriate sign, and you will spell correctly.

CHAPTER IV.

The general principles detailed in the preceding chapters should be studied and understood. The student should now learn the alphabet, following the directions given below.

Section 1. *Direction of the Signs.*

1. Perpendicular signs and those inclined to the left are struck downward; horizontals, from left to right; *Ha*, *Wa*, and *Ya*, upward; *Em*, *El*, and *Ar*, either upward or downward.

2. We need not here specify the cases in which *Em*, *El*, and *Ar* are more properly struck downward; but the upward form is generally preferable when they are initial; and convenience will determine their use in most cases.

3. ⌒ and ⌒ are always struck in the direction that the hands of a clock move; ⌒, ⌣, and ⌣, in the opposite direction. This direction is a safer guide to the true letter than merely the form; and it gives a great freedom to the use of *these signs*, which may be struck around further than in the alphabet without danger of mistaking the sign. The ⌒, however, must maintain its original position.

The heavy ˏ is struck downward, the light ˏ upward; - ˏ - and ˏ are written in the same direction as — | — and \. They should be one-fifth as long.

4. When the vowel comes on the first end of a consonant sign, it must form an angle with it. If necessary, an angle must be made by the use of a connecting stroke. *See Illustration F.* This is seldom necessary.

5. On the end of a sign the vowel may form a hook; yet here a connecting stroke is sometimes necessary.

Remark.—In mastering the alphabet, the following has been found to be a good method of study:—

DIRECTIONS FOR PRACTICE.

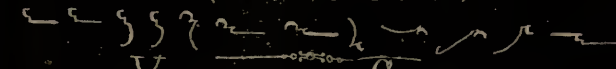
Exercise 1.

Beginning with Be, Pe, fill a line of your copy-book with these letters; thus, Be, Pe; Be, Pe; Be, Pe, etc. (made, of course, in short-hand characters). Go on with Ga, Ka, in the same way; and so proceed with the first twelve consonants in pairs. Then review them after the manner of "the house that Jack built,"—thus: Be, Pe; Be, Pe, Ga, Ka; Be, Pe, Ga, Ka, De, Te, etc. *See Illustration D.*

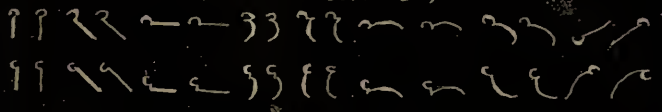
Exercise 2.

Review the first lesson thoroughly. When it is mastered, proceed with the remaining consonants in the same manner. Then take up the vocal

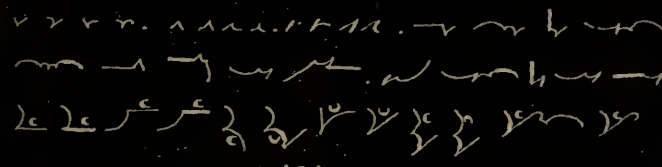
The Connecting Stroke.
(Illustration E.)



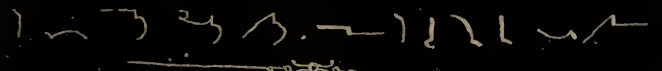
Vocals before Consonentals.
(Illustration G.)



Diphthongal and Disjoined Signs.
(Illustration H.)

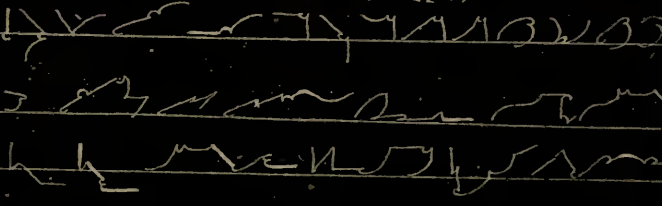


O, and Uh.
(Illustration I.)



Position of Vocals.
(Illustration J.)

Position of Outlines.
Illustration K.)



signs in triads, and master each triad thoroughly before attempting the second. *See Illustration E.*

Exercise 3.

Review the two preceding lessons. Proceed to write each vowel before all the consonants in their order, joining or disjoining according to the rules given; then write each vowel after all the consonants, observing the principles laid down. *See Illustration G.*

Exercise 4.

Go through the exercises prescribed in the preceding lessons. They should be repeated day after day, until the alphabet can be penned accurately with the same facility that the common alphabet can be. The future progress of the student will depend very much upon the thoroughness of these introductory exercises.

The student should now read a part of the first exercise; and then proceed to write the following:—

Writing Exercise 5.

Be, bay, bah! boo! bow. Pea, pay, pa, pooh, poe, paw. Key, ka, coo, co, caw, gay, go. Tea, tay, too, toe, tow. Fee, foo, foe, faw. She, shay, shah, shoe, show, show. See, say, sah, soo, sow, saw. Thee, they, though. Me, may, ma, moo, mow, maw, nay, gnow. Know, ke, ray, raw, roe. He, hay, ha, who, hoe, haw. We, way, waa, woo, wee. Jah, jar, joe.

Aid, day, ate, knee, ye, lay, fane, date, rate, wait, ace, say.

Ought, taught. Eat, tea, ape, pay. Abe, bay, ache, go, oak, eke, ease, owes, oose, oar, row, own, know.

Section. 2. *Connection of Signs.*

1. All the signs that compose a word must be joined together, except some vocal signs, as hereafter specified. The dot is never joined. The dashes are disjoined whenever they do not form an angle with the consonant preceding or following. See Reading Exercise 1, lines 18 and 19. Between two consonants they are joined to both, when they form an angle with both; when the vowel does not form an angle with both, it may be joined to one and disjoined from the other. Reading Exercise 1, line 22.

2. A connecting stroke may be used with other semi-circles as well as A; but no connecting stroke is used with the dashes. Reading Exercise 2, line 12. All the semi-circles, except A, may be joined without an angle, to a preceding consonant, forming final hooks. See Reading Exercise 2, lines 5, 6, and 7.

3. The hook is made larger for the long vowels *E* and *Ah*, to distinguish them from the short sound *i* and *ă*, which form small hooks. Exercise 2, lines 6 and 7. It must be especially observed that these hooks are always *final hooks*, — never initial. Initial hooks are used in compound signs. (See the next chapter.)

Writing Exercise 6.

Pa, bah, bar, far, deep, reap, keep, part, cart, guard, sharp, door, shore, mere, hear, seer, tear, rool, soul, toll, bowl. Ale, fail, hale, dale, awl, tall, hall, wall, call, cool, moor, tour, soup.

Am, aim, dam, dame, lamn, lame, ham, ram, has, last, hasp.

His, hiss, hit, with, wit, wisdom, win, wind.

Hid, heed, did, deed, rid, reed, wit, weed, mid, meed.

Bat, bar, fat, far, pack, park, dark, ear.

And he said unto them, Let not your good be made evil. Seek peace. Forsake every evil way. He did the deed. He hid the reed. He will dip it in the deep.

4. The semi-circles (except *A*) may be slightly varied in direction, as before stated. When such variation will suffice to make a proper angle, it should be preferred to the use of the hook for all long vowels; but the hook is preferred for all short vowels; that is, use the hook for the short vowel whenever convenient; avoid the hook for the long vowel when possible.

5. The light lines of the diamond points may be curved outward, when they will thus form a better angle; Reading Exercises 2, 8 and 9. The diamond points and semi-circles are seldom disjoined; but they may be in a few cases. When the semi-circles occur between two consonants and do not join readily with either, they should be disjoined. The use of connective forms is, however, so convenient, that some prefer to use two connecting strokes in these cases, instead of disjoining the vowel. *See Illustration H*

6. *O* may take the direction of *u*, and *vice versa*, when more convenient, in forming a proper angle. *See Illustration I.* Reading Exercise 2, lines 10 and 11.

Exercise 7.

Epoch, Enoch, in, ink, been, pin, pink, seek, sick, meek, week, weep, reap. Fade, lady, ruddy, muddy. Rope, hope, lobe, tuck, luck, muck, farmer, farthing, palm, calm, favor, save, safe, lave, love, pave.

Section 3. *The Position of Disjoined Vowels.*

1. A disjoined vowel is written on the left of a perpendicular or inclined stroke, if it precedes; it if it follows, on the right; it is written above a horizontal stroke, when preceding, below when following. Reading Exercise 1, lines 17 to 20.

2. The dots and disjoined *ŏ*, are written near the middle of the stroke; the other vowels, when disjoined, may be written near the end. They are however, perfectly distinguished by form, so that this position is not essential to their significance.

Remark. — Let it be repeated that the student should master the alphabet thoroughly before attempting to go beyond it. *See Illustration J.*

Exercise 8.

Ebb, egg, ed. Deck, neck, peg. Separate, section, deceptive.

Not, non, what, do, to, to-day. Among, men, when, ten, den. Bone, known, alone, done, son, one. Fatal, fadeless, family, seminary, assiduously.

Remark. — The student must review every day. In this art nothing should be considered gained until it is perfectly familiar. We give a miscellaneous exercise to facilitate review.

Exercise 9.

Long. A, I, O, be, he, me, we, so, go, may.
Short. At, am, an, in, it, on, up, us, odd, man.
Irregular. The, she, is, has, have, are, was, you, do, does.

I am. He is. It is. She is. We are. You are I was. He was. It was. She was. I do. You do. I have. You have. She has. It has. I go. You go.

She is up. She is on. He is in. It is in. He is up. We are up. We are on. We are in. It was in. It was up. It was on. She was up. I do it. You do it. I have it. You have it. She has it. I go up. You go up. I go on. I go in. You go in.

I am a man. He is a man. You are a man. She was in it. I was in it. O! do go in. O! do have it. Are you the man? I go at it. She was at you. Do you go in it? Has the man an ear? Does he go in? Does he go up? Does the man have it? We are upon it. We go in it.

Remark. — We add a few more suggestions for practice.

Exercise 10.

Rewrite the preceding lesson. To facilitate this review, the student may omit every other line, when making the first copy, and rewrite on the line left open. We ask pupils who take private lessons to leave two lines; we correct their writing on the second line; they rewrite on the third.

Remark. — The pupil will now proceed with reading and writing alternately, adding a little to his exercise each day. He should be sure that he can read all he writes as well as the printed exercises; and, to make it sure, he must *actually read* each day the writing exercise of the preceding day.

Section 4. *Short Vowels.*

Were the pupil supposed to understand the sounds of the letters accurately, further illustrations might be spared. The distinction between the long and short sounds of the vowels will need some attention by most persons.

In learning the short vowels, the pupil will do well to pronounce and write the following exercises:—

Exercise 11.

Ib, eb, ab, o͝ob, ub, ob. Ap, ep, ip, op, up, oop. It, et, at, oot, ut, ot. Ad, ed, id, od, ad, ood. If, ef, af, off, uf, oof. Is (s, not z), es, us, oos. In, en, an, on, un, oon. Im, em, am, oom, um, om. Ill, ell, al, ool, ol, ul. Ir, er, ar, oor, ur, or.

Said, head, led, wed, bed. Peg, leg, beg, deck, neck, wreck. Add, bad, sad, lad, had, mad. Mat, hat, rat, fat. Cap, rop, map. It, hit, lit, bit, pit, sit. Odd, dot, sot, got, hot. Us, thus, much, judge. Soon, nook, took, rook, look.

Section 5. *Position of Outlines.*

The first perpendicular or inclined consonant in a word must rest on the line of writing. Those that follow, take their own proper directions on the line, above, or below it, — as the case may be. It will be observed that the consonant sign forms the proper limb for the outline to rest on. In the

word *bay*, for instance, the *Be* would come down to the line, and the *A* below it; in *came*, *Ka* rests on the line, *A* is just below, and *Em* is struck downward; in come, *Ka* is written as before, *u* is disjoined and *Em* struck upward; in *him*, *Ha* commences on the line, and the whole outline is above the line. *See Illustration K.*

Exercise 12.

Car, jar, bar, arm, farm, mar, tar, far, cart, barn, park, or, for, cork, fork, cord, lord, sort, form, corn, horn, morn, her, herd, jerk, clerk, serf, err. cur, fur, bur, burn, urn, lurk, Turk, curb, turf, surf, curd, curl, furl, hurl, curt, fir, sir, firm, dirk, erk, kirk, quirk, gird, bird, girl, work, word, world, worm, worst, wort, girt, birth, first, dirt, hurt.

His farm has a barn on it. He rode in the park in a cart. I put a fork in the cork. The lord put a cord on his neck. He had a bur for his spur. Do not put a blur on the paper. A Turk may lurk in the dark, and take your urn. He did curb him on the turf. The surf came in a wave on the turf. The girl had a bird, and did gird on a belt. He spoke not a word in the world.

Section 6. *The Union of Letters without Angles.*

Both consonants and vocal signs may often unite without an angle. This adds to the facility of the writing; both letters should be struck as though they were one. But all angles are determined by strict geometrical laws, and the student should be as careful to make an angle when it is required, as to avoid it when it is not required. Observe that the consonant curves are quarter-circles, and the vocal curves semi-circles, and you will easily determine the angle. Reading Exercise 2, lines 1, 2, and 13.

Note. — It will be remembered that a vowel before a consonant, or joined to it at the point of commencement, must make an angle; but on the end, the semi-circles (except A) may form hooks. This is a species of contraction, since it saves one stroke. *See Illustration L.*

Double letters, so called, in the common orthography, do not occur in Tachygraphy; but the same letter is often repeated, with an intervening vocal sound. When this sound is represented by a dot or disjoined vowel, we have forms seen in Illustration M.

Exercise 13.

Key, debt, mated, bubble, public, dead, favor, memory, unending, assessor, accessory, sustenance. Judge, edged, etched, judged, latched, error, rarer, horror.

Move, method, mother, meditate, met. Gun, ken, government, court, color, bend, ribbon, ebon, depend. Doth, death, eight. Sun, sung, goodness, business, lemon, melon, multitude, multitudinously, luminously. Hazel, Joseph, several, safe. Antedated, indebted, undoubted, mismated.

Note. — The student should bear in mind that a ready use of the alphabetic characters in all their possible combinations is the basis of good and rapid writing. The preceding exercises should be written and corrected by a competent instructor; and then rewritten many times until the pupil can write them with no hesitation. When this is accomplished, it will be safe to proceed to the next chapter.

COMPOUND SIGNS.

SIGN NAME. SOUND.

THE EL SERIES.

Bla, bl in blow and able.

Pla, pl in plow and people.

Gla, gl in glow and eagle.

Cla, cl in clay and fickle.

Dl, dl in idle.

Tl, tl in settle.

Vl, vl in oval.

Fla, fl in fly and awful.

THE RA SERIES.

Bra, br in brow and number.

Pra, pr in prow and upper.

Gra, gr in grow and eager.

Cra, cr in crow and meeker.

Dra, dr in draw and wonder.

Tra, tr in try and utter.

Vr, vr in ever.

Fra, fr in free and safer.

Zhr, sure in measure.

Shra, shr in shred and usher.

Thr, th in either.

Thra, th in three and anther.

Nr, nr in owner.

SIGN. NAME. SOUND.

THE ES SERIES.

Spe, sp in spy.

Ske, sk in sky.

Ste, st in stay.

Sfe, sph in sphere.

Sme, sm in smite.

Sne, sn in snow.

Sle, sl in slow.

Swe, sw in swell.

THE WA SERIES.

Wha, wh in when.

Thwa, thw in thwack.

Gwa; so also Kwa, Dwa, and Twa.

THE FINAL CIRCLE.

Eps, ps in hopes.

Ebz, bs in hubs; so also Eks, Egs, &c.

Ence, nc in hence.

Ens, ns in tens.

Els, ls in else.

Elz, ls in ills.

Ers, rs in worse.

Erz, rs in wars.

Thā, th in they.

Thā, th in birth.

CHAPTER V.

Section 1. *Compound Sounds and Signs.*

The vocal diphthongs I, Ew, Oi, and Ow, are represented by compound signs. These signs have a relation to the signs of the simple sounds. In analogy with this, we use signs for certain combinations of consonant sounds. These sounds, when so represented, are considered and treated as diphthongal sounds, and consequently this mode of representing them is in accordance with phonic science, as well as convenient in practice.

The combinations recognized as compounds belong to the Wa, El, Ra, and Es Series.

1. The Wa Series consists of Wh (hw), gw, kw, dw, thw, and tw. The first only is provided with a distinctive sign; its use is invariable. The gw, kw, dw, tw, thw, are written by joining the simple signs in the usual way. *See Illustration.*

Writing Exercise 14.

Whay, why; while, where, wherein, wherever, whereabout, wherefore, whereto, which, wharf, whale, wheel, whiff, whip, whittle, wheedle, Whig, whey, whoa, whew, wheeze, wheezing, whelm, when, whence, whenever, whensoever, wheresoever, whereas, whereat, whereinto, whereof, whereon.

Qui, *quae*, *qua*, quick, quiet, querl, quarrel, quench, quill, quail, quart, query, quarry, quadraginta, quinquaginta, quintuple, quadruped, quaff, qualify, quality, quandary, quantity, quarto, quib, quickness, quiesce, quietism, quietly, quietness, quietude, quietus, quinque, quire, quiz, quizzical, quizzing, quo ad hoc, quo animo, quota, quoth, quotidian, quo warranto.

Equal, aqueous, aquafortis, equality, equiform, equiformity, equip, equipage, equipoise.

Acquire, acquiring, equity, acquiesce, aqueduct, Aquitanian.

2. The El Series is Bl, pl, gl, kl, and fl. The first four are represented by the alphabetic signs for Be, Pe, Ga, and Ka, varied only by an initial hook on the right side of these signs; Fl by an initial hook on the El. Reading Exercise 3, line 2.

3. The Ra Series is Br, pr, gr, kr, dr, tr, fr, thr, and shr. An initial left-hand hook characterizes the first four, also *fr* and *thr*. A hook on the under side of De and Te, *dr* and *tr;* and a hook on the Ar, *shr*. Reading Exercise 3.

These compound signs are employed in all cases when the sounds coalesce; as in the words play, pray, blow, brow, try, reply, displace, etc.

Exercise 15.

Pl, pr, bl, br, tr, dr, kl, kr, gl, gr, fl, fr, thr, shr.

Play, pray, dry, glow, grow, glee, bray, tray, dray, try, plow, prow, blew, brew, clue, glue, grew, trouble, drabble, trapper, trooper, broker, platter,

prattle, clutter, battle, batter, flow, fro, oval, over, through, either, initial, treason, pleasure, brother.

Place, blaze, brays, prays, bless, press, trace, grace, glows, grows, powerful, travel, gravel, clever, glover, thrive, shriek, display, destroy, distress, prosper, express, describe, descry, subscribe, disgrace, disclaim, discreet, testy, exclaim, disclaimer, discriminate, criminal, bridge, trial, glimpse, disagree.

4. The Es Series is Sp, sk, st, sf, sm, sn, and sw, as initial compounds. The compound sign is not used when the *s* is a first consonant in the word, and is preceded by a vowel. The circle would be used, for instance, in *special*, but not especial. It would be used in stem, state, scout, but not in esteem, estate, scot. If preceded by a vowel in the beginning of a syllable, it is employed when the two sounds are clearly diphthongal; if not, not. Exercise 3. E. g.: *dispose* is properly divided between the dis and pose, and the s and p are clearly separated in pronunciation; but the word *despair* is divided de-spair, leaving sp as a compound. Restore, respond, bespeak, bestow, are other examples of compounds; distance, dispense, discover, mistake, examples that do not contain compounds. It will be observed that the Es circle is on the El hook side of the straight signs, and on the inside of the curves.

SECTION 2. *Compounds of the El and Ra Series in Final Syllables.*

1. The final syllables of feeble, local, paper, rightful, leader, water, etc., contain no vocal sound; yet the consonants do not unite as closely as they do in initial syllables. The use of the compound signs in these cases is not so strictly phonetic, but no indefiniteness can result; and their use will be found of great service in many words. The full form will, however, sometimes make a better outline, and join more conveniently with a preceding vowel.

In final syllables, the initial compounds are used, together with the following: dl, tl, vl, vr, *thr*, zhr, and nr. Reading Exercise 3, lines 10 to 12.

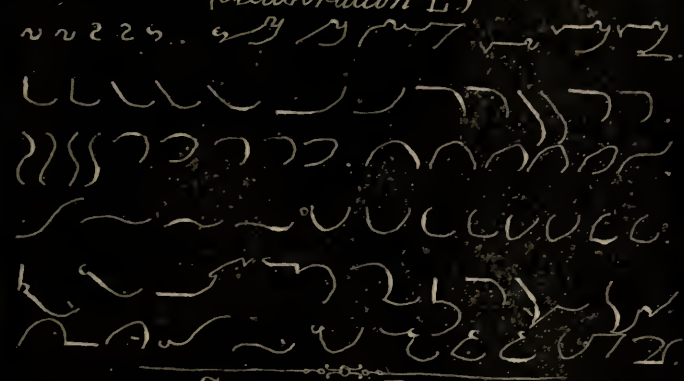
It will be observed that initial l and r are never represented by the hook; that the hooked character is seldom used when the two sounds are not closely united; that the remaining part of the word often determines whether it is best to use it or not. A little care and experience will obviate all difficulty.

WRITING EXERCISE 16.

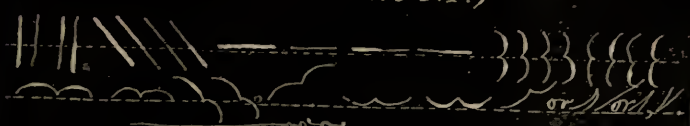
Treble, terrible, traitor, Tartar, frame, farm, odor, adore, utter, attire, seeker, secure, idle, dull, glow, goal, clay, coal, flow, follow, evil, valley, fritter, ferreter, turtle, tortoise, break, bark, breath, birth, frail, furl, trade, tardy, blubber, pilfer, gutter, guitar, crier, currier, boulder, bladder, plaid, pallid, peal, plea, pale, play, Saturday, stride, purpose, propose, torpor, trapper, brawl, barrel, crave, curve, curves.

2. When Es in the end of a syllable unites with a preceding consonant, the circle may be employed; and, since Es only can be sounded after the aspirates, Pe, Te, etc., and Ze only after the sub-vowels, Be, De, etc., the circles may be employed in the end of syllables for either Es or Ze. After El, Ra, and En, either Es or Ze may be pronounced; so, after these letters,

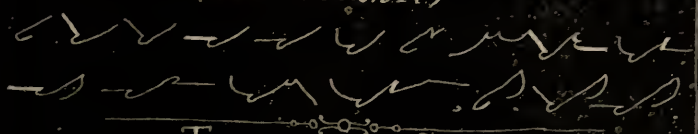
Union without Angles.
(Illustration L.)



Consonants Repeated.
(Illustration M.)

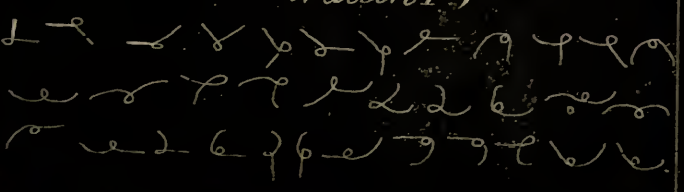


The Wa Series.
(Illustration N.)



Triphthongal Signs.
(Illustration O.)

The Use of the Circle.
(Illustration P.)



we make one side of the circle heavy for Ze, while the Es circle is made light.

3. When a syllable is added to a word ending with the circle, if the added syllable begin with a vowel, the circle is changed into Es; if it begin with a consonant, the circle is retained. It would be retained in thenceforth, henceforward, ratsbane, boxwood, etc. Note, however, that *ing*, as a participial termination, may be added after the circle, as the vowel is seldom written with it, and the plural termination *es* in like manner

Writing Exercise 17.

Hopes, hats, hooks, hubs, heads, hogs, heaves, leaves, laughs, wills, else, ills, worse, wars, purse, first.

Of two evils, choose the least. Such as boast much usually fail much. We hope to be able to leave on the day you name. It is easy to demolish, but far less easy to raise up. What is requisite to secure readiness and exquisite niceness in the appearance of such an exercise? I may answer, first study the peculiarities of each form till the reason and science of every part of it is fully understood. Then write it over several times with much care till you are able to make the forms accurately. To make the most of the exercise, you should write and rewrite it till you can pen forty to sixty words in a minute. Then read it over and over again till you can read it as easily as printing, even backwards.

What a huge ball is this earth on which we live! How multiform its varied features! How marvellous its destiny! His exquisite taste leads him to test things nicely. Is this the reason that he is called testy? It is not best to boast at random or ever rashly.

At the last ball of the season the hall was very magnificently decorated. Lost hours never come back. Time once passed never returns. Haste sometimes embarrasses success, and seldom leads to more despatch. He missed it at last. Most may secure all that would be best for them to possess. You must seek in earnest, if you hope to secure such a bonus.

The boy has an easy task, and should be required to perform it well, or give reason for his recklessness in the discharge of duty. An unjust judge may be led to seek for justice. Will rust corrode the polished steel? The storm still rages, but the helmsman steers the vessel with the skill of a statesman. The stoic laughs in the face of danger. You must go fast, if you would overtake him.

Section 3. *Triphthongal Combinations.*

In the triphthongal combinations, spr, str, skr, and spl, *s* is written with the long sign, and pr, tr, kr, and pl are treated as compounds. Reading Exercise 3.

Remark. — These and other compound signs should not be considered contractions; their use is strictly phonetic, and tends to make the writing more legible and beautiful. They can give the student no trouble when once he comprehends the principle; their use is seldom in any degree equivocal. *See Illustration O.*

Exercise 19.

Supple, supper, sable, sabre, cider, settle, setter, sickle, sicker, sucker, suckle, struggle, streamer, scraper, scribble, scruple, distress, prosper, express, expressive, extra, exclaim, disgrace, describe, disagreeable, describer, strata, pastry, disclaim, disclose, sooner, suitor, suttle, sphere, suffer, safely, safer, sever, swivel, sparrow, spray, spar, stratum, saturate, saddle, sadly,

sagely, ancestor, ancestry, imprest, impostor, imply, employ, impel, temple, temper, tamper, tempter, trample.

Try to do right, and you will be quite likely to succeed. The flowing waves please the hopeful angler. The gloomy clouds are full of awful forebodings. She is an affable and amiable young lady, and nobly performs her pleasing but tiresome duty.

Idleness is a plague to the scholar, for, unless he applies himself closely to his books, he loses all claims to the applause of his family or his official superiors.

In order to excel in any business, it is necessary to persevere and avoid frittering away our energies on too many pursuits.

They are in danger of losing the opportunity, and when will they have one in all respects superior? To acquire any science of real worth requires much labor, care, and perseverance.

Section 4. *The Circle between two Consonants.*

When the circle comes between two consonants forming an angle, it is written on the outside of the angle; or, more explicitly, there are three cases: first, when the circle comes between two straight strokes, it is then always on the outside of the angle; second, between a straight stroke and a curve it is written on the inside of the curve; third, between two curves it is written, first on the inside of both when possible; second on the inside of that with which the sound is allied; or third on the upper side when its position is not otherwise determined. *See Illustration P.*

Exercise 20.

Spk, p-ks, st-m, t-m z, m-ts, sn-d. sn-ch, sh ns, sf-t, f-ts, sr m-n r-m-ns, sr-m-ns, sm-r-m-rz, sm-l-r, sk-l-r, sw-bz, sr-n-t, l-k-ns, l-n-s, l-r-js, l-gz, l-jz, sl-k, sh-dz, d-g-n-fz, sl-m-l, d-m-ns.

Bsk, bst, vst-l, bsch, fsn, psm, dzr, rsk, hsk, rsn, psl, psr, gsr-t, mzr, nrsl, nsr, rsv, hst, hsl, nv-rs-n-r, ms-l-ns, ds, p-ch, dspzd, dsch-r-j, dsks, psj.

Kst, ksch-n-j, gzbt, nst, ngst, kpsk, kspnsv, n-dsp-nsb-l, nst-n-t-ns, dsgzd, bst-m-ns.

Psp, tst, dsd, tskrs, kskss, fsf, lsl, osr, rsr, msm, nsn, using, fsl, fsls, fsr, nsm, msn, mknzn, tsm, mst, tsn, rtsn, stzn, spzm, mdst, psn, lsn, lsng.

Chss, spsz, msz, gzst, nsst, nssr, pssz, ksrsz, pssv, n-f-r-nsz, n-kssb-l, sksf-l.

The sweetest meat may be encased in the hardest shell. Shell fish are among the richest, rarest, and best. Pomposity may subserve some worthy purpose, but ill becomes a solid theme.

There are blessings in store for all those who seek for goodness; glory, honor, and immortality for all who find the truth. There, in those heavenly climes, are joys that never fade; there, shall sorrow be assuaged, and darkness, fear, and doubt forever fly away; there, the happy spirit shall rejoice in glory hoped for long, and prayed for, oh, how fervently! Their own neglect of God shall curse the souls who sought him not; their own desires be given those who chose error instead of truth, who preferred darkness to light, the praise of men to virtue's sure reward.

CHAPTER VI.

Shortened Forms.

We have given, in the preceding chapters, all the principles that are essential in writing the common style of the art. Considerable increase of speed may, however, be effected by observing the following principles, which, while they are not strictly phonetic in their nature, are still so exceedingly simple and natural as to present no difficulties to the practical writer: —

Section 1. *Contraction of Vowels.*

1. *Oo* may be written for Ew after *Ya*, and En in words where *Oo* is more convenient; as in the words union, write, occupy, etc. Reading Exercise 4, line 1.

2. After *En*, the connecting stroke may be written for *i*, and the vowel omitted, as in any, many, sunny, etc. Reading Exercise 4, line 2.

Section 2. *Omission of Vowels.*

1. The common style of the system may be written with perfect accuracy with the omission of no vowels; but the adept will increase his speed without sacrificing legibility, by omitting those vowels that do not connect. This may be often done, but not always. If the vowel commences the word, it should be written; and when the omission would leave an equivocal outline, the vowel is required in one of the words to be distinguished; thus, omit the vowel of *for*, but insert it in *fair;* omit it in *her*, and insert it in *hair*, etc.

Vowels may be omitted as specified in the following cases: (*a*) In a few short words of common occurrence, — *do*, *to*, *which*, *that*, *what*, *not*, *for*, *from*, *was*, *one*, *once*, *where*, *there*, *done*, *could*, *would*, *should*, *when*, *unto*, *were*, *of*, *but*, etc. Reading Exercise 4, lines 3 and 4.

(*b*) In long words they may be often omitted. This should always be done in final unaccented syllables ending in en, er, on, ble, cle, and generally in al, ar, an, etc.

(*c*) The terminations *es*, *ed*, *ing*, *less*, *ness*, when mere affixes, and the prefix *com*, when unaccented, may omit the vowels; and generally in long words an unaccented vowel may be omitted when it is unconnected, and when its use is not needed to distinguish the outline from a similar outline. Reading Exercise 4, lines 5 to 12.

2. Accented vowels should, as a rule, be written; and all vowels that are clearly sounded should be written in proper names of persons and places, in foreign words, and all that are uncommon and liable to be misunderstood. Reading Exercise 4, lines 12 to 20.

REMARK. — 1. We do not encourage the substitution of oo for U in speaking the words contracted by the use of this briefer sign. Its use in such words as *tune*, *substitute*, *constitution*, and a large number of words of this class is a fault; but the writer of short-hand will consult convenience instead of perfect accuracy. For the instruction of children, a more perfectly written style than the common may be desirable.

2. The omission of vowels may be carried safely to a greater extent than indicated above; and the writer who would secure any great rapidity must at least avoid the use of all obscure and unimportant vowels.

3. The introduction of a vowel sometimes relieves the form, and, by presenting a better angle, increases instead of lessens the rapidity. *Back* is written more easily than *beck*; *pick* than *peck*; *tick* and *tack*, *Dick* and *dock*, than *tuck* and *deck*.

SECTION 3. *Facileness of Form.*

1. The doctrine of *angles* needs much attention. An acute angle is better than an obtuse. See Chapter IV. Section 6. By the proper use of the vowels and vowel hooks, the compound signs and the forms for L, M, and R, facile forms may always be secured.

2. The student must cultivate a knowledge of brief forms. He can gain much by reading short-hand papers, but during the first two or three months of practice should have his papers corrected by an expert in the art.

EXERCISE 21.

Deviation from, or omission of, or addition to, truth, is nothing more or less than a lie. Be as slow in deliberation as the case will allow, but quick in execution, unless weighty objections render an opposite course necessary. Resolution and perseverance remove all obstructions to progression. Ambition is the occasion of sedition, confusion, and dissolution, and arouses every evil emotion and passion. Affectation will surely expose a man to derision in proportion to his assumption. The acquisition of knowledge is greatly facilitated by a disposition to understand whatever is obscure in common affairs. As possessions of mental treasure are beyond compare with metal, precious though it be, so the possession of moral worth transcends the sublimest acquisitions of the intellect.

CHAPTER VII.

Phrase Signs.

1. A great increase of speed in writing is effected by the use of connective vocal signs. A similar advantage is gained by connecting several words into the same outline. Such phrases as *of the*, *on the*, *to the*, *to a*, *of it*, *with it*, *it is*, etc., may be written without taking the pen from the paper; and, in some cases, even longer phrases may be so treated, as, for instance, *at this time*, *in that way*, *at one time*, *in such a way*.

They rather increase than lessen the legibility of the writing, when judiciously employed.

2. Phrase signs should be employed for phrases only, or for words closely connected in the sentence; either a grammatical or rhetorical pause between words should lead the writer to separate them in writing.

The following phrases are given as examples; but if proper attention be paid to pauses, the writer may increase their number indefinitely: —

In truth, in fact, in fine, in short, in general, in particular, no doubt, of course, as it were, to be brief, to be sure, without doubt, without question, beyond question, in the mean time, in a word, by chance, for the most part. For further examples see Reading Exercise 5.

3. Whether the words of a phrase should be united in writing depends very much upon the convenience of the joining. When the words unite without an angle, as is often the case, it adds greatly to the facility of the writing. Such is the case in the following phrases: *ought to be*, *ought to do*, *at the*, *to them*, *from this*, *from that*, *from them*, etc. But it will be found inconvenient to join more than two letters without an angle; this is sometimes necessary in word outlines, but should be avoided in phrases generally.

4. Very common phrases may omit the vowels often, where it would not be admissible if the words stood alone. The first word should, however, be fully vocalized, and no vowel omitted that would leave the phrase obscure. Phrases commencing with *he*, *we*, *you*, and some other words, omit the first vowel. See Reading Exercise 5.

5. But if the first word contain an unconnected vowel, the vowel of the second word should be written; as in, *to it*, *to invest*, *from this*, etc.

Remark. — Students frequently commence by making their phrases too long. Two or three words only should constitute a phrase in most cases; yet four, five, or more may be sometimes employed. It is better, however, to make the phrases too short than too long; and especially, where the words are dissociated in sense, they should not be made into long phrases.

Exercise 22.

As good. As great. As if. As it may be. As it should be. As long as. Can be. Cannot be. For instance. For it should be. For the. For which. From me. Have been. He has been. He has not. He should. He was. He will. I believe. I can do. I will not. I may say. If there is. If this is so. In a. In the. In any. In no way. In such. At that time. In the world. It is not necessary. It seems to be. It ought to be. It would not be. Learned friend. More than. My brethren. Of the. Of them. On account. On the. Or the. Ought not to be. Ought to have. Public service. Shall be. Should be. So as to be. So that. It is impossible. The present time. The first. The way. The truth. The chance. Take place. Take care. That the. That we. There are. There is. There were. They have. They will be. To be. To do. To have done. To the. We are. We may. We have. We wish. What is the? When we. When they. Which you know. Which will be. Will be done. Will they? With this. With that. With our. With reference to. Would be. Would you? Would they? You are. You had been. You were. You will be. Your own. Yours truly.

In order to love mankind, expect but little from them. We dwellers in this world of error are like men walking through the streets of a city on a foggy morning. Every one imagines that immediately around himself there is little or no fog, but around others, at a little distance from him, he perceives it to be thick and blinding. In the day of wooden ploughs, the great danger was in going too fast and knowing too much; now, the difficulty is to go fast enough and know enough. Be not dismayed or unmanned when you should be bold, daring, unflinching, and resolute. The cloud whose threatening murmurs you hear with fear and dread is pregnant with blessing, and the frown whose sternness now makes you shudder and tremble, will, ere long, be succeeded by a smile of bewitching sweetness and benignity.

CHAPTER VIII.

Uniformity of Outline.

Section 1. *L, M, and R.*

It is, if not of prime necessity, yet of no little importance to the writer, that he use the same form for the same word at all times. A difference of outline will not render the reading necessarily obscure, any more than a similar mistake in long-hand, nor so much; because the writer of this system need never mistake the true letters of any word that he can properly pronounce, and can hesitate, for the most part, if he hesitate at all, only in the use of the signs for L, M, and R. It may be a matter of taste, however, whether to insert or omit a vowel when unaccented, and whether to use the full form or the contracted for final syllables ending in L and R.

We give below a few rules that will aid the student in securing uniformity of outline.

Note. — The upward forms of the three varied consonants are named La, Ma, Ra; the downward forms El, Em, and Ar for convenience.

The direction of the variable letters is determined by their union, first with the vowels, second with the consonants. We use for convenience here, as in some other cases, the names of the letters for the signs indicated. See the alphabet.

1. (*a*) *Ma* should follow E, i; Ah, ă, and I. Em always follows A; *Ma* precedes O, ŭ, I, and Ew. In other cases Em and Ma are equally convenient.

(*b*) *La* is used before A, Ah, and ă, ŏ, Ew, and Ow. El precedes E, ĭ, and Au. *La* follows O; and El, Oo and ŏŏ. With other vocals, El and La are equally convenient.

(*c*) *Ra* is most convenient before A, ah, ă, O, Au, and ŭ; and after E, ĭ, Ah, ă, I, and Ew. *Ar* is always used after *A* unless *A* is disjoined; and is more convenient after Oo and oo. In other cases, Ar and Ra are equally convenient. Ra is used almost always for initial R.

2. La, Ma, and Ra are preferred both before and after a descending stroke, and in most cases before the *ascenders*, Wa, Ya, and Ha. With the horizontals, the upward or downward form is equally convenient, if the angle is equally good. An acute angle is, however, better than an obtuse, and hence we use Ar after Te, De, Cha, and Ja, and Ra after Es and Ze. An acute angle is better than an obtuse, but no angle is better than either; so Em — En is better than Ma — En; but Te or De — La should be avoided; but they are used in a few words.

Section 2. Tha and *tha*.

In the Literary Style, we use the signs named tha and *tha*, for the German sounds of *ch* and *g* (final). Since, however, we use them in the reporting style, in certain cases, for distinction, and to form more facile outlines, their use, by the great number who never care to write foreign languages, cannot be objectionable, even in the Common Style. These forms are just the reverse of the alphabetic signs. They should be used only in cases where the other forms are inconvenient, as after Ra and En. They are used in the words they, than, then, birth, etc.; and are very convenient in certain phrases, as in, in the, on the, the way, the war.

We will add the following rule: Use Tha and *tha* after A, Oo, oo, and I; and Zhe, Ish, En, Ing, and Ra; and before Wa, Ha, Be, Pe, Zhe, Ish, En, Ing, Ja, and Cha.

A similar inversion of these signs takes place in phonography, where the forms for th, *th*, f, and v are inverted and hooked to provide the signs for thr, fr, and vr.

Remarks. — When a word is found that occasions any difficulty, it should be studied carefully, and, when understood, rewritten until it is thoroughly mastered.

After the first ten lessons, the student should write from dictation. The reader should read very slowly at first, and gradually increase the speed with the ability of the writer.

The study of the reading exercises should keep pace with the writing. The reading and the writing are equally important; neither should be neglected for the other.

Exercise 23.

(*a*) Emit, improve, ambition, I'm, aim, among, motive, mutter, mile, mute. (*b*) La, lay, land, longitude, lewd, loud, lee, linnet, laurel, old, fool, pull. (*c*) Ray, radical, roll, raw, ruddy, ear, irrelevant, architecture. arrival, Ireland, endure, arouse, various, poor, carrier, ream, rill, run, raise, risk.

2. Wear, rare, pair, Tory, weary, worry, year, yore, your, territory, chair, jeer, germ, charm, cherry, tarry, door, doer, attire, tear, tare, emanation, emendation, mention, Delaware, intelligence, telegraph, infidelity.

Section 2.

Athens, bathing, writhe, soothe, *tooth*, wisheth, meaneth, singeth, feareth, the way, the war, the heart, the boy, the portion, the surest, the next, the just, the charter, the means, the best means, the day, the hour, the time, the form, the vice, the system, the easiest, the right, the right way, the wrong way, the credit, the germ, the claim, the grand, the glory, the praise, the blessing.

CHAPTER IX.

Speed in Writing.

Section 1. *Punctuation.*

The same rules for punctuation obtain that are used in ordinary writing and printing, and the same characters are employed. The dash, however, commences with a waved line to distinguish it from a Te or De.

No diæresis or apostrophe is used; but the hyphen, caret, quotation points, parenthesis, brackets, etc., may be.

Section 2. *Capital Letters.*

For common practice no distinction of capital letters should be attempted. We have a Literary Style designed to represent the language more accurately, as also foreign languages, in which the capital letters are distinguished.

Section 3. *Directions for Future Practice.*

This style properly reduced to practice is capable of great rapidity as well as ease and freedom in writing. No person of ordinary nerve should rest satisfied with less than three times his speed in long-hand, and all may go considerably beyond this, unless they contract their long-hand writing. But it is difficult to instruct the writer in the laws of speed by a word of advice. To make the advice of any value, it must be followed, — followed thoroughly and persistently.

We will suppose that the student has gone through with the exercises in this compendium, and understands clearly all the principles of the art; that he has a free and ready use of the pen, *avoiding a cramped position of the hand or body*, and has trained himself to accuracy of form. He should now go back to the alphabet, and see that he can write it with the most perfect readiness. He should be able to write the forty-two characters in fifteen seconds. He should then proceed to the compound signs, and acquire the same skill in their use, writing them all in about twenty-five seconds. Next the consonant forms that unite without an angle should be subjected to drill until the two can be struck with the same readiness as the single letters. All ordinary combinations of the vowels with the consonants should next be mastered with equal perfectness. Such syllables as are found in the first easy lessons of some spelling-book (we prefer the Elementary Spelling-Book by Webster) — ba, be, bi, bo, bu, ab, eb, ib, ob, ub, etc. — are excellent for this purpose. The student who wishes to become a rapid writer should have such easy syllables read to him until he can write them as rapidly as

an ordinary reader enunciates them. He should then proceed, writing from dictation, with words of three letters, following the course of the spelling-book; and with frequent reviews, rewriting the same thing from ten to twenty times, go through the spelling-book. He will now be prepared to take up phrase signs. These should be read to him, at first from the compendium, and afterward from some simple elementary book. The student should proceed from this to passages from the Bible, — extracts from the Gospels, the Psalms, or Job, — and from such easy beginnings advance to more difficult works, according to his taste.

If this way seems long, we can assure the student that it will pay much better than to blunder on a year or two in a slow and uninteresting way. Some pupils acquire a rapid style with much less practice than indicated here; yet we do not doubt that the best would do still better with this thorough preparation.

We must, also, here protest against a too prevalent idea that, while teachers are necessary in all other arts, sciences, and pursuits, the art of shorthand is so much more easily acquired than any other that no teacher is necessary. Probably most students will master the art under a competent teacher in one fourth the time that they would master it relying only on their own quickness of perception.

A PARTIAL KEY TO THE READING EXERCISES.

[*The figures refer to the line.*]

Reading Exercise First.

1. Ape, ache, pay, gay, day. Be, fee, she, thee, key, sec. Coo, co, caw, dough, toe, daw. Oat. 2. Me, may, nay, know, shay, show, etc.
11. On, odd, of, upon, fob, cot, God, on, awn, don, dawn, long, lawn, etc.
17. Ebb, egg, beg, ed, said, etc. 18. Air, fair, tare, rare, etc.

Reading Exercise Second.

1. Pt, bk, gp, bth, kth, etc. 2. Gn, kng, kn, gf, bn, etc. 3. Mth, *mth*, mf, mv, ml, etc. 4. In, fin, seen, mean. As, last, mast. etc. 5. Pat, par, bad, bar, cat, pack, pa, bah, king, wisdom, etc. 7. Did, deed, rid, reed, etc. 8. By, ice, etc. 10. Open, poem, pope, etc. 12. Aid, made, etc. 13. Deity, theism, etc.

Reading Exercise Third.

The Wa, El, Ra, and Es Series. 2. The Wa Series: Wh [or hw], gw, kw, dw, tw, thw, — Why, which, when, where, language, entwine, etc.
4. The El Series: Bl, pl, gl, kl, and fl, — Glow, glee, clay, etc.
6. The Ra Series: Br, pr, gr, kr, dr, tr, etc, — Brew, prow, grew, etc.
8. The Es Series: sp, sk, st, sf, sn, sl, sw, etc.
10. The diphthongal signs: Spr, skr, str, spl, — Spread, spring, screen, etc.
13. Final compounds. Of the Es Series: Ps, bz, ks, gz, ts, dz, fs, vz, ths, thz, mz, ns, nz, ls, lz, rs, rz, — Hopes, hubs, etc.
17. Of the El Series: Bl, pl, gl, kl, vl, fl. Ra Series: Br, pr, gr, kr, dr, tr, vr, fr, thr, thr, zhr, shr, and nr. 19. Noble, opal, angle, etc. Member, upper, eager, locker, order, etc.

Reading Exercise Fourth.

1. Union, united, allude, allusion, assiduous, manumitted. 2. New, new-year, N. Y., N. J., nice, sign, piety. Any, many, money. 3. Do, to, which, that, what, not, for, from, was, one, once, done, where, there, would, could, should, when, said, unto, were, her, sir. 5. Reason, mason, nation, etc. 20. *Ad infinitum*, *In propria persona*, etc.

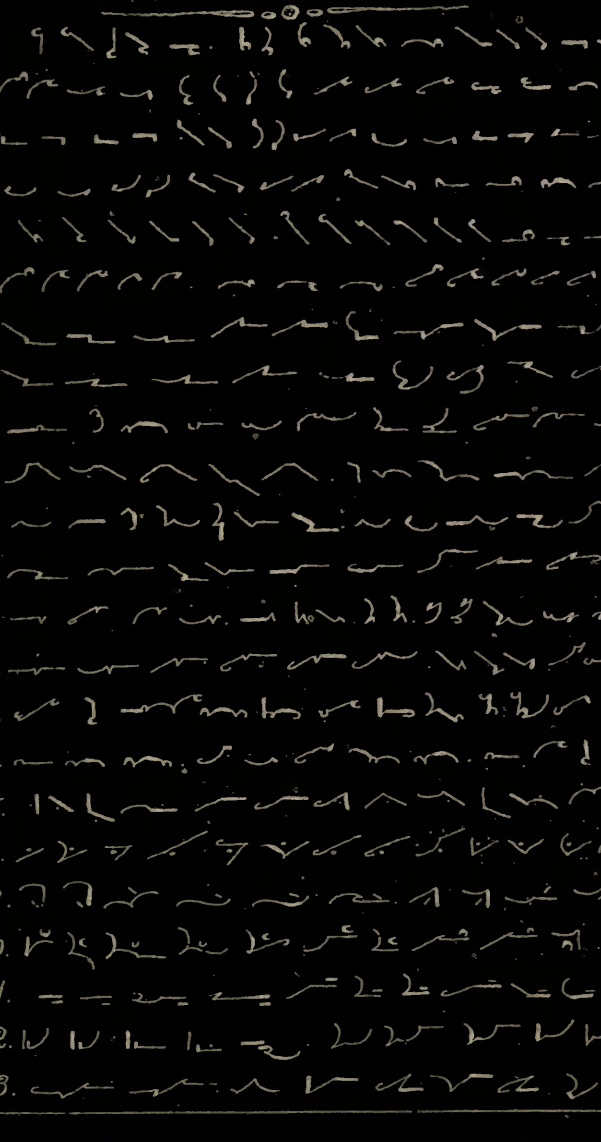
Reading Exercise Fifth.

It is, it was, it may be. (Note. — Some of these phrases are written out with the words separated. When this is done, a semicolon follows the phrase sign in the text.) It will be, it would be, it can be, it could be, etc.

Reading Exercise Sixth.

1. In the beginning was the Word, and the Word was with God, and the Word was God, etc. (See St. John's Gospel, 1st Chapter.)
15. Th, th. They, than, then, birth, worth, etc.

Reading Exercises



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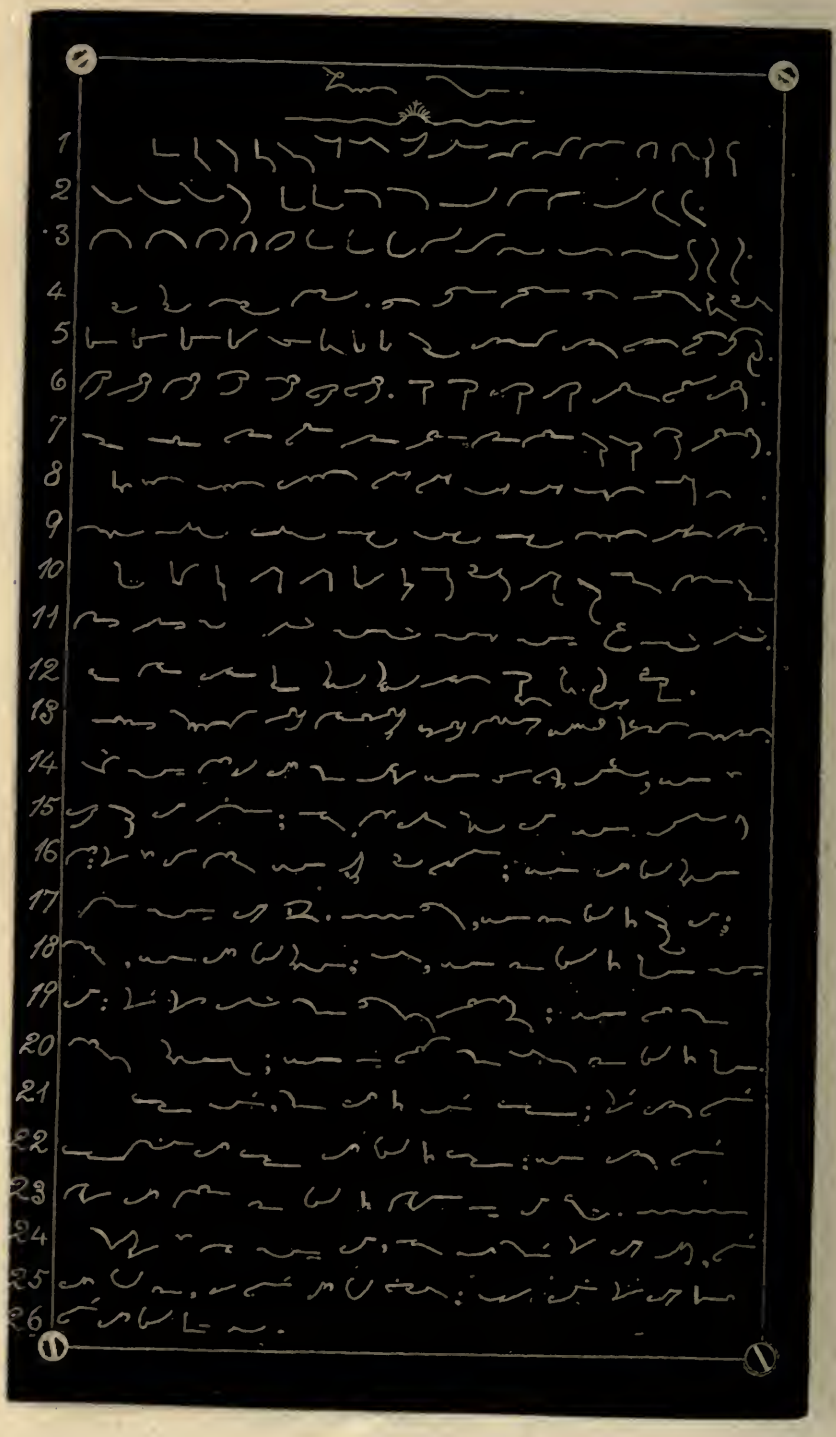

Exercise III.

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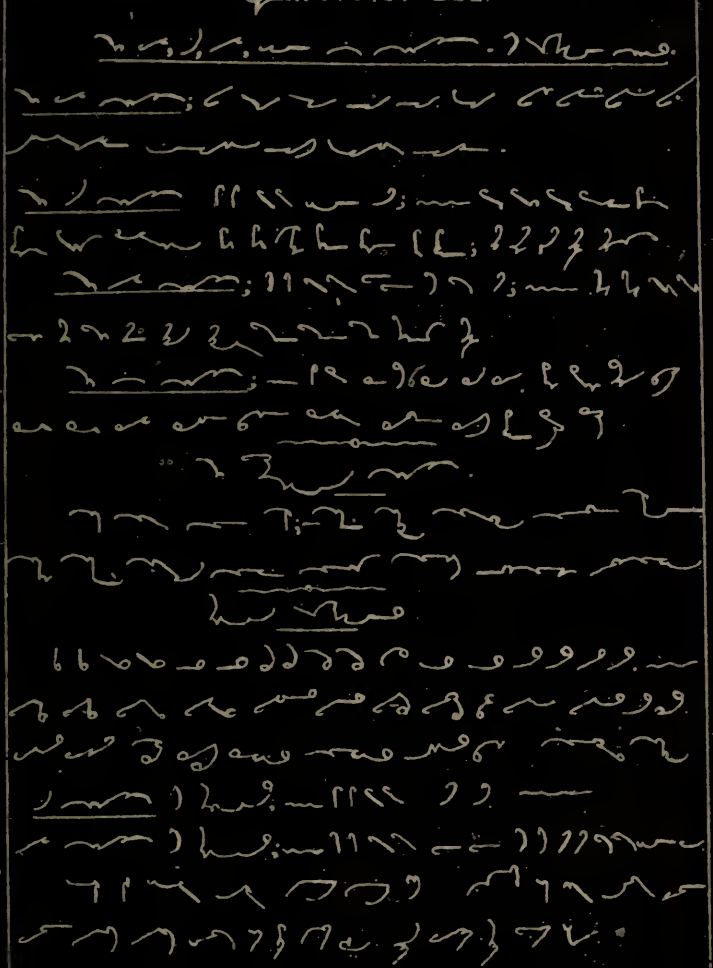
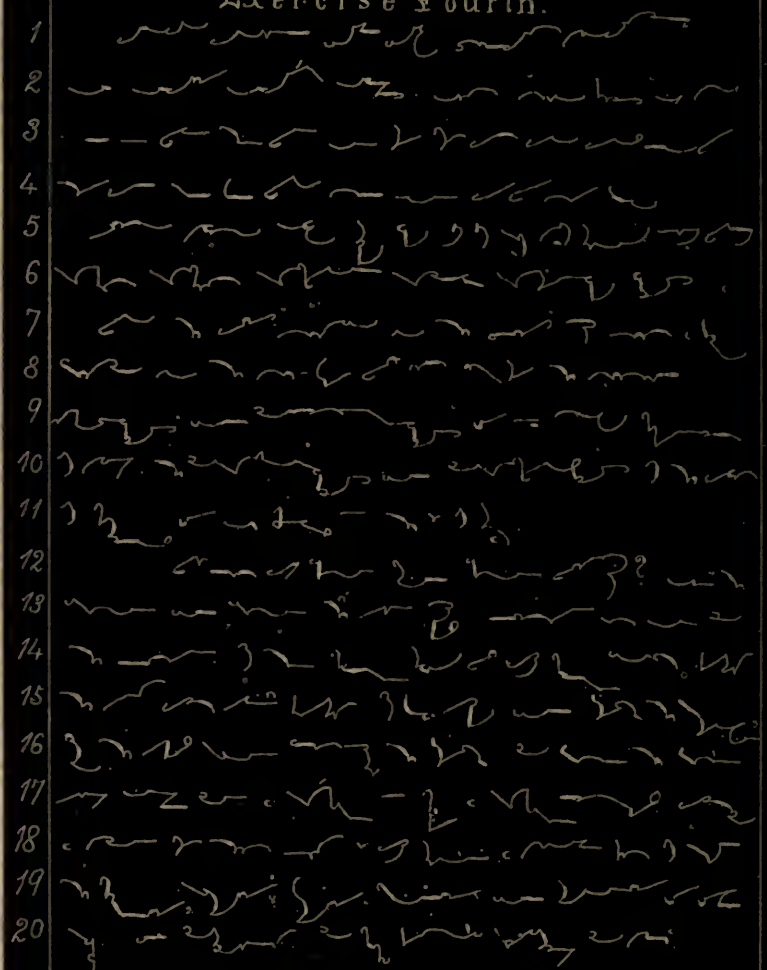
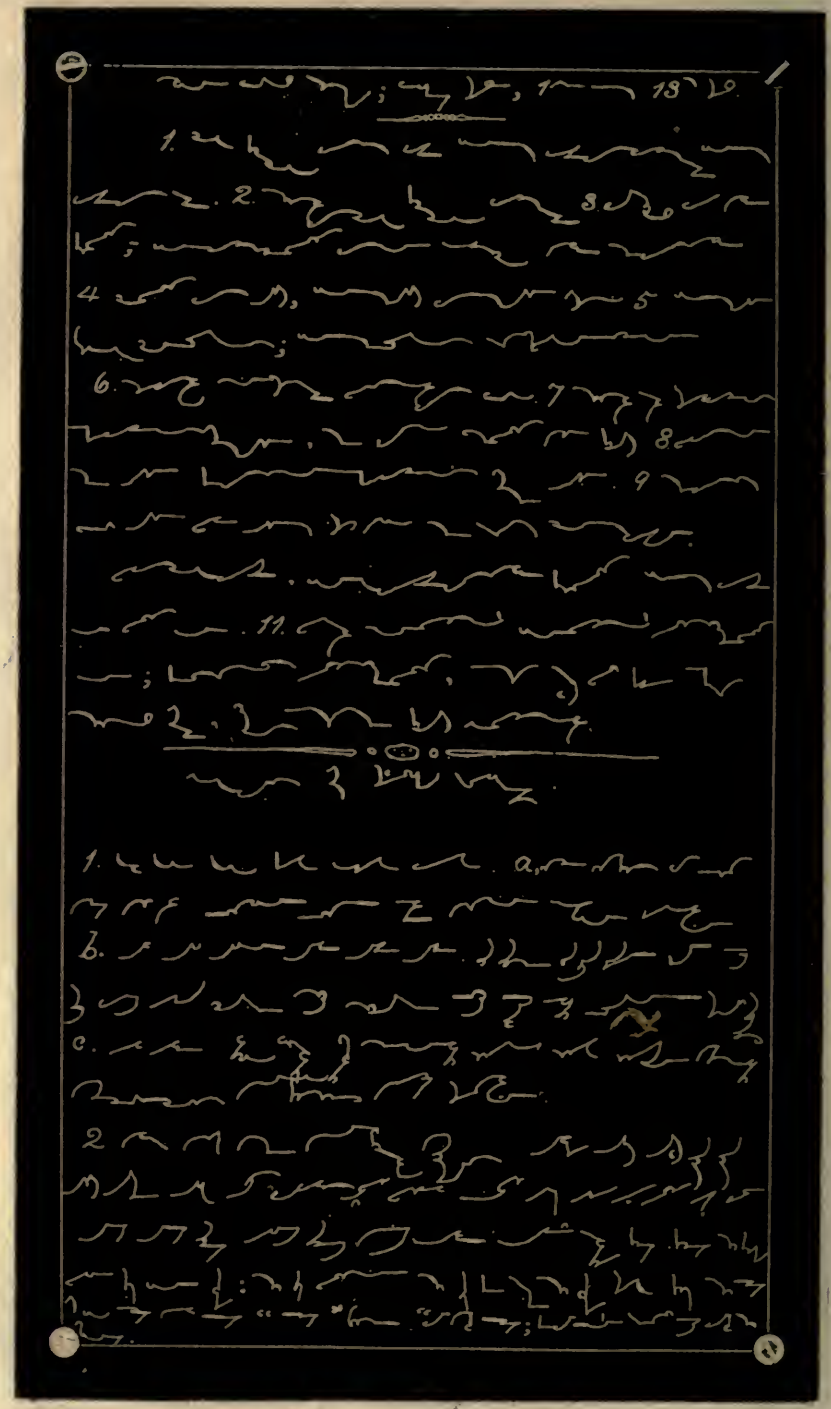


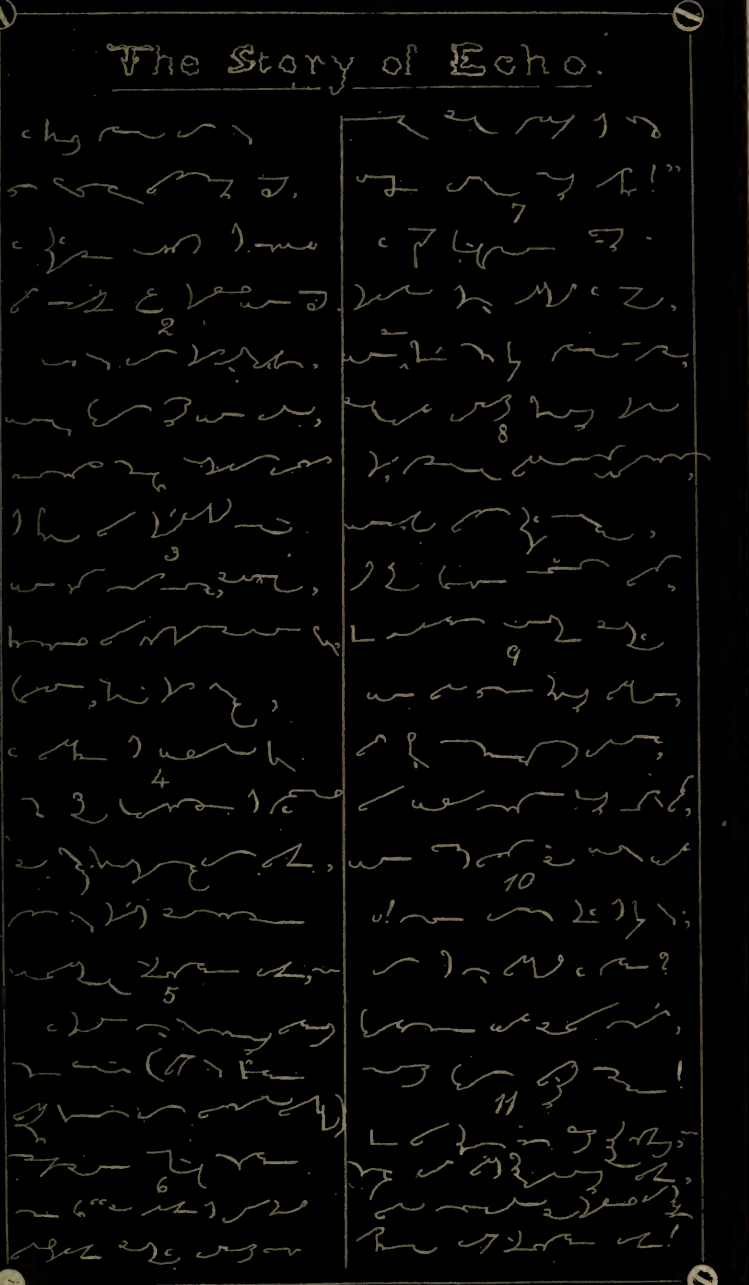
Exercise Fourth.



Exercise Fifth — Phrase Signs.

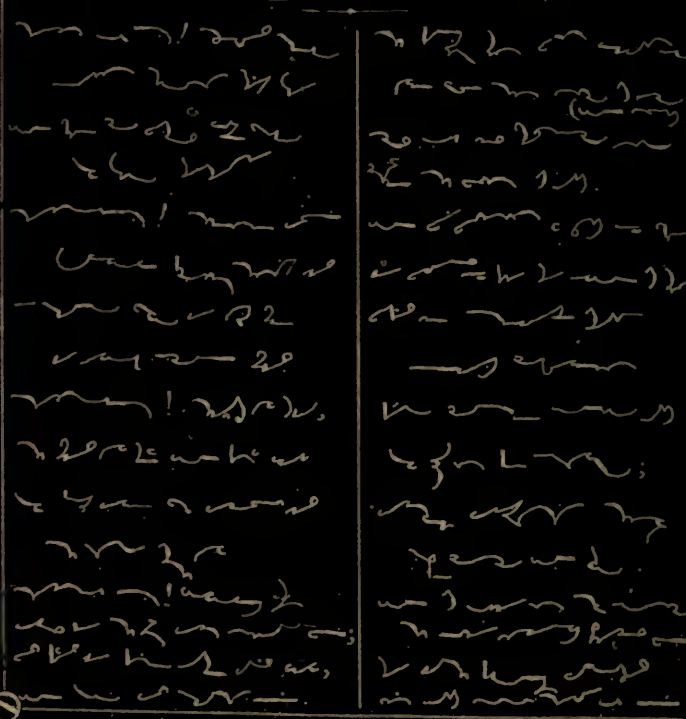


The Story of Echo.



Address to the Moon – Ossian.

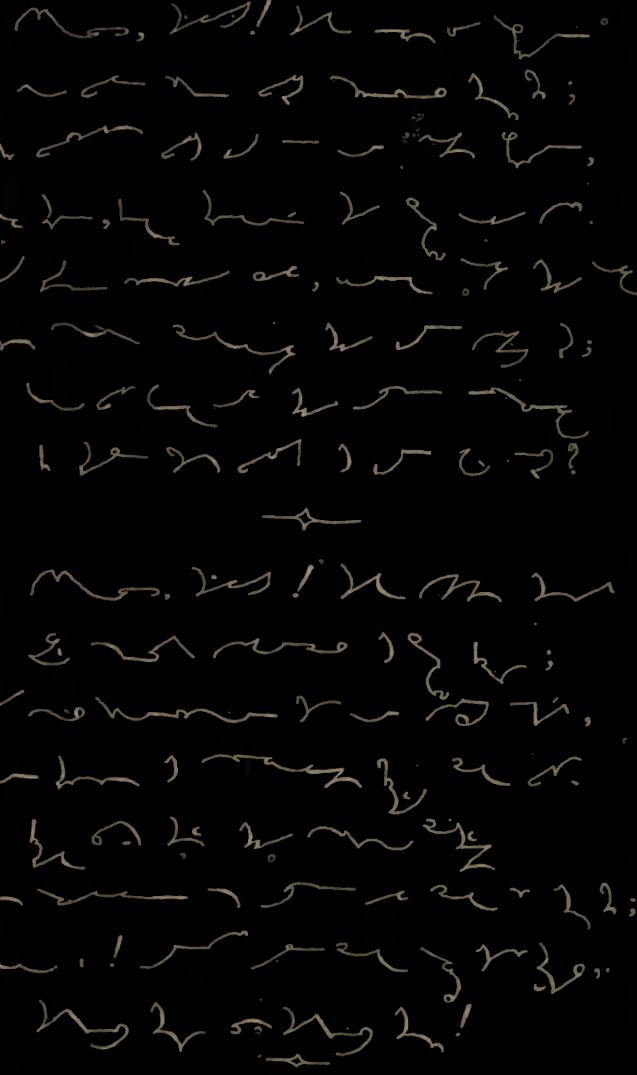
—Death —



Young Genius.
— Disraeli —

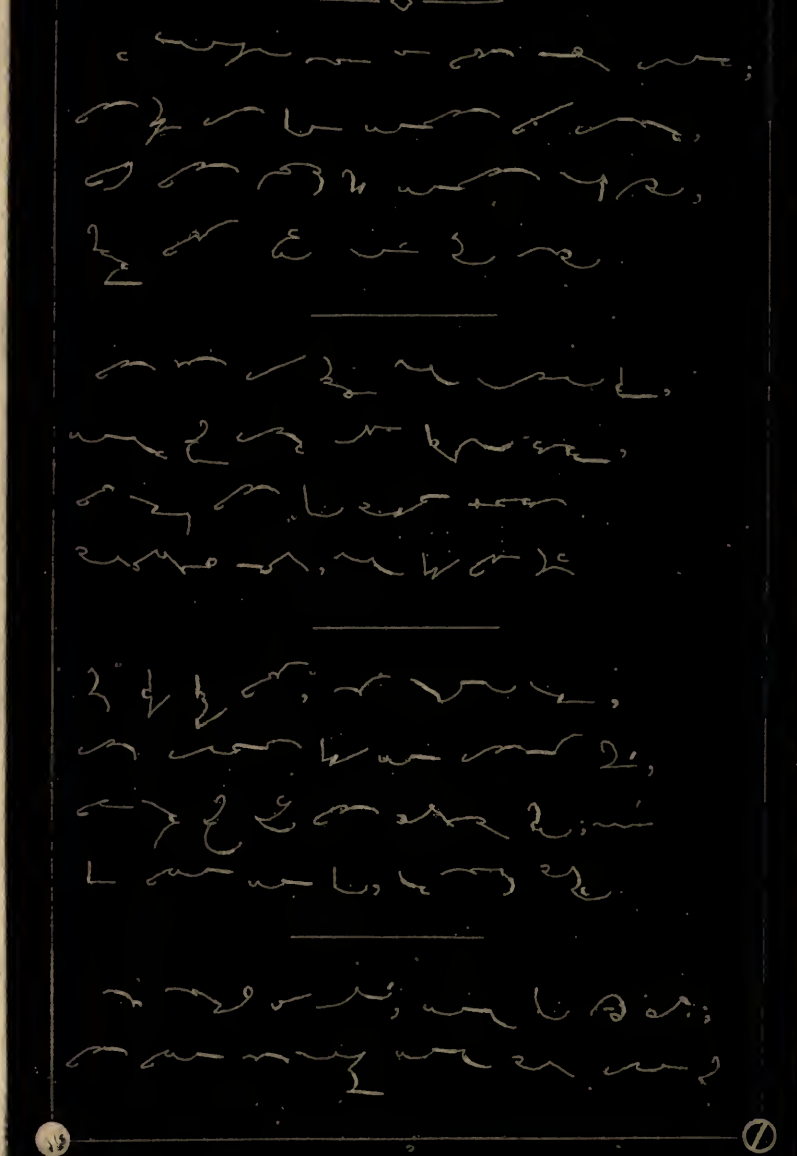
The Harp of Ossian.

Hogg.



The Armor of Christ.

Jove and the Poet.



The Poetry of the Hebrews

From Humboldt's Cosmos

B. C. BAKER
LAWYER
DALLAS, TEXAS

From the Boston Cultivator.

"Of the coming great reform in written language, there can be no more doubt than of its universal need, and in future we shall be glad to be counted among its earliest friends."

From T. J. Stevens, Mechanicsburg, Penn.

"My first impression of your system of Short-Hand was that you had laid Phonography over on its side. It embodies more horizontal, running characters than Pitman's System, whose perpendicular stiffness retards the hand in its forward movement."

From N. Chandler, of Baltimore, Md.

"I have ever been desirous of obtaining a knowledge of some system which would not require the vast amount of practice which is indispensable in turning Pitman's System to practical account."

From Bryant, Stratton, & Co.'s Com. Col. Monthly, Hartford, Conn.

"Mr. Lindsley has got down to the root of the difficulty. He has made one of the most difficult subjects one of the simplest. Henceforth no one need try to learn Short-Hand in vain. His system can be learned with less labor than the common long-hand."

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"Every editor, lawyer, and minister knows the advantage of a knowledge of short-hand writing, and this is certainly the best system that ever came under our notice."

From Rev. George Hopkins, A. M., Principal of Woodstock Academy.

"I am in favor with your system, though I have both used and taught Pitman's."

From R. E. Van Gieson, M. D., Englishtown, N. J.

"I freely confess that I expected to be disappointed in Tachygraphy. It therefore gives me the more pleasure candidly to acknowledge that I am not only not disappointed, but, on the contrary, agreeably surprised at the simplicity and accuracy of your system."

From Increase N. Tarbox, Sec. A. M. Ed. Society.

"I am satisfied that it (Lindsley's Phonetic Short-Hand) is a clear, simple, and well-devised system; that it is easily acquired and wisely adapted to meet the wants not only of reporters, but of clergymen, lawyers, and general students."

From J. F. Gould, M. D.

"Your System (of Short-Hand) is much, very much superior to Pitman's. It is less complicated, more legible, more rapidly written than either Mr. Graham's or Mr. Pitman's Systems. To students, while attending lectures of any kind, it offers great inducements, and will prove of value in the performance of the duties of a professional life."

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One Month (20 Lessons in Class),	$10.00
Full course in the Common Style of Tachygraphy, time unlimited,	25.00
" " " Easy Reporting Style,	50.00
Special course in Law Reporting,	10.00

Lessons in Schools.

Where large classes are formed in Schools, Colleges and Universities, without expense to us, we are able to reduce these rates in ratio to the size of the class.

For a course of 10 Lessons, in a class of less than 25 pupils,	$5.00
Class of 25 pupils,	4.00
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To accommodate a large class of pupils, in all parts of the country, who can neither attend the Boston Phonic School, nor any class that we can reach, we have made arrangements to give lessons by mail. Hundreds of our best pupils have taken instruction in this way with the greatest success. It is the most economical method for the student, and adds but little to the labor of the teacher. Course of 10 Lessons, by mail, $5.00; full courses, as above, $25.00 and $50.00. Address

D. P. LINDSLEY,

Boston Phonic School, Boston, Mass.

N. B. The following works are used by students of the art: —

The Compendium of Lindsley's Phonetic Short-hand,	$1.00
Alphabet, 10 cts.; per dozen,	.75
The Rapid Writer Monthly, per annum,	1.00
" " " Quarterly,	.40
The Tachygrapher (in Short-hand character), monthly, per annum,	1.50

The Elements of Lindsley's New Phonetic Short-hand is designed to give the fullest instruction possible to those who have no other aid in acquiring the art; this work will appear first in the pages of the Rapid Writer and Tachygrapher.

A Compend of the Easy Reporting Style of Tachygraphy will be published early this Fall. Price 75 cents. It will be printed throughout in Short-hand characters, and designed for the use of those who have already mastered the Common Style. Sold only by subscription; those who wish it should send in their orders early, as but few extra copies will be printed.

The second edition of the Compendium, revised, enlarged, and better suited to aid those who cannot avail themselves of the services of a teacher, is now ready.

A liberal deduction will be made in favor of teachers, both from the terms of instruction and the price of books.

Agents wanted everywhere. Address as above.

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TACHYGRAPHY,

OR

LINDSLEY'S PHONETIC SHORT-HAND

The public groan to be delivered from the drudgery of long-hand writing.---Rev. P C

The absolute necessity for a more rapid and easy style of writing than the one in common use is becoming every day more apparent. Of all kinds of manual labor, that of writing is the most exhausting and unmitigated. Many kinds of labor are healthful, but the constrained position of the writer, and his use of one set of muscles while the others are inactive debilitates the nervous system and destroys the health.

All classes of community need a briefer style of writing. Especially our clergymen and lawyers, editors and authors, need a style of writing that will *materially lessen* the labor.

Many efforts to provide such a system have been made, but the systems offered have been either too illegible to be of general use, or too complicated to be readily reduced to practice. We now present

A NEW SYSTEM OF PHONETIC SHORT-HAND.

The author of this system was a writer and teacher of Mr. Pitman's Phonography for several years. Learning from long experience that it was impossible to give his pupils any skill in that art without years of practice, he commenced about seven years ago to simplify it. He has succeeded beyond his most sanguine expectations. He has succeeded in forming a system on an entirely new basis, as much more scientific, simple and practicable, than Mr. Pitman's, as his is more scientific, simple and practicable, than the arbitrary stenographies of former ages. It differs from Mr. Pitman's system in the following results:

1st. IT IS MORE EASILY READ. Each sound is clearly and fairly written in the common style, without word-signs or contractions; while the easy reporting style is equally definite and certain, containing no equivocal forms.

2d. IT IS MORE RAPIDLY WRITTEN THAN HIS. The simplest style can be written nearly twice as rapidly as Mr. Pitman's simplest style, and the reporting style 25 to 30 per cent. faster than his reporting style.

3d. IT IS MORE EASILY REDUCED TO PRACTICE. The simplest style can be mastered in a small fraction of the time required to master the corresponding style of the old Phonography, while the labor of learning the reporting style is reduced more than one-half.

There are other points of difference, almost equally important.

Thus, American citizens, we are permitted, through the good providence of God, to offer you a style of writing, by which in its simplest form you can save two-thirds of the time, and eight-ninths of the labor of writing; a style perfectly legible, and as fully written as the common writing; and above all, a style which you will not attempt to learn *in vain.*

The art of short-hand is now, *for the first time in the history of the world*, adapted to general use, and within the reach of all. Every child in the land can now readily master it. Its use need not be confined to reporters, nor yet to professional and literary men, but must become general.

ANSWERS TO INQUIRIES.

"What use can I make of Tachygraphy?" Why, my Dear Sir! What use do you make of Longhand? Use Tachygraphy for the same purposes—for keeping book accounts in your business, and business memoranda—for making extracts from books and papers, and keeping a diary—for correspondence—for writing lectures and sermons—for taking notes of the testimony of witnesses—*and for other purposes for which Longhand will not suffice, such as taking down Sermons, Lectures, &c., verbatim.*

"Can I remember your system?" You can not forget it while you remember the alphabet, for there are no irregularities to forget.

"Can children learn the art?" Yes; they ought to learn it between the ages of 12 and 18 years, and in some cases would do well to learn it younger. Students should, if possible, learn it before commencing their higher courses of study. If they have failed to do this, the sooner the better; but none need despair of learning it at any age, if they have sufficient leisure. "*If I had as many sons as King Priam, I would have them all taught the glorious art of Phonography.*"—C. Edwards Lester.

"Can you tell me just how long time it will take to master the art?" Very nearly. If you will devote two hours a day to it for one month, you can learn its principles thoroughly, and write and read it readily,—somewhat faster than the common hand. When you have attained this, you can double that speed by proper practice in a fortnight, and within two or three months you can write three times as fast as by the common hand. This is a safe estimate; you may do better than this. Some of my pupils have acquired the principles with 20 hours' practice.

LESSONS WITHOUT A TEACHER.

"*Can I learn the art without a teacher?*" I can not tell you. Very few are sufficiently self-reliant to persevere with an art or science alone; and if you could succeed alone, you can succeed in half the time, and with half the labor, under proper instruction. If you can obtain the services of an instructor it will save you ten times the amount of his bill. If you can not, success is possible without such aid.

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" " " Easy Reporting Style,	50.00
" " " Reporting "	75.00

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The *Compendium* gives a clear statement of all the principles of the common style of the art. This style is the only one of importance to teachers. Its leading ideas are *accuracy*, *simplicity*, *practicability*. It is written three to four times as fast as long-hand.

Teacher, you can learn the art from this little book, and teach it to your pupils. You can do nothing that they will so surely thank you for. Your pupils are looking to you for every educational facility; if you leave them to start upon life with our burdensome system of chirography, they will live to curse their early training, as thousands now do for the want of advantages that our schools now freely confer. You have tried to introduce other systems and failed? Very well! There surely comes a day in the history of every valuable art when it casts off its encumbrances and becomes available. That day, in the history of short-hand, has come.

TESTIMONIALS IN FAVOR OF TACHYGRAPHY.

From Rev. WILLIAM PITTENGER, *of Cadiz, Ohio, author of "Daring and Suffering, or the Great Railroad Aaventure."*

I had labored so long at Phonography, devoting to it during a period of seven years enough study to have mastered the learned languages, and yet without becoming a rapid writer, that I had concluded that Short-Hand was not within the reach of the common mind; yet he (Mr. Lindsley) assured me that I would find Tachygraphy easier, and I was at last induced, very reluctantly, to give it a trial. The result surpassed his promises. Before I had given it one-hundredth part the attention I had bestowed upon Phonography, I wrote it with an ease and rapidity I never could command in that other style. Since then I have used it almost constantly, and have become perfectly convinced that Lindsley has solved the great problem of rapid writing, and invented a Short-Hand that can be as easily learned and read as long-hand, and written with all desirable speed.

From GEORGE W. CLARK, A. M., *Professor of Latin and Greek in Mount Union College, Ohio.*

I have been a teacher of Phonography for a number of years past, and have taught hundreds in my classes, but cannot report very favorably in regard to what we have accomplished. I think I do not now know more than five or six in all who use the art. I am much delighted with Tachygraphy. I am now teaching my third class, and, out of all I have taught, there are but two or three who do not write it well.

From Rev. N. P. CHARLOT, *Rector of St. Paul's, Collamer, Ohio.*

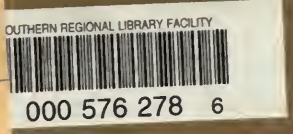
I look upon your system of Short-Hand as one of the greatest improvements of the age in which we live; not merely because it diminishes so materially the amount of labor to be performed by those who write much, but because it presents words to the mind as the medium of thought; not deformed by many useless letters, but in the simple and meaning garb of the sounds properly belonging to them.

☞ Those wishing to learn the art should send for the Compendium of Tachygraphy. Paper, $1; boards, $1.25.

We can also furnish, in phonetic print, *Magnus Maharba and the Black Dragon*, an Allegory of the War. Price 50 cents. This is a really charming book. Nothing has appeared in allegory so interesting since the immortal Bunyan; and it gives a better and truer picture of the war, its causes and results, within 120 pages, than the larger and more ambitious works.

Also, *The Phonetic Primer*, by Rev. J. C. Zachos. Price, 50 cts. This primer indicates silent letters by Italics, and presents an easier method of teaching children or foreigners to read our wretchedly irregular orthography, than the justly-admired phonetic plan, since no transition readers are necessary. We commend the work to teachers and parents. Address D. P. LINDSLEY, Brighton, Mass.

Z56 Lindsley-
L64c The compendium
1865 of tachygraphy.



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